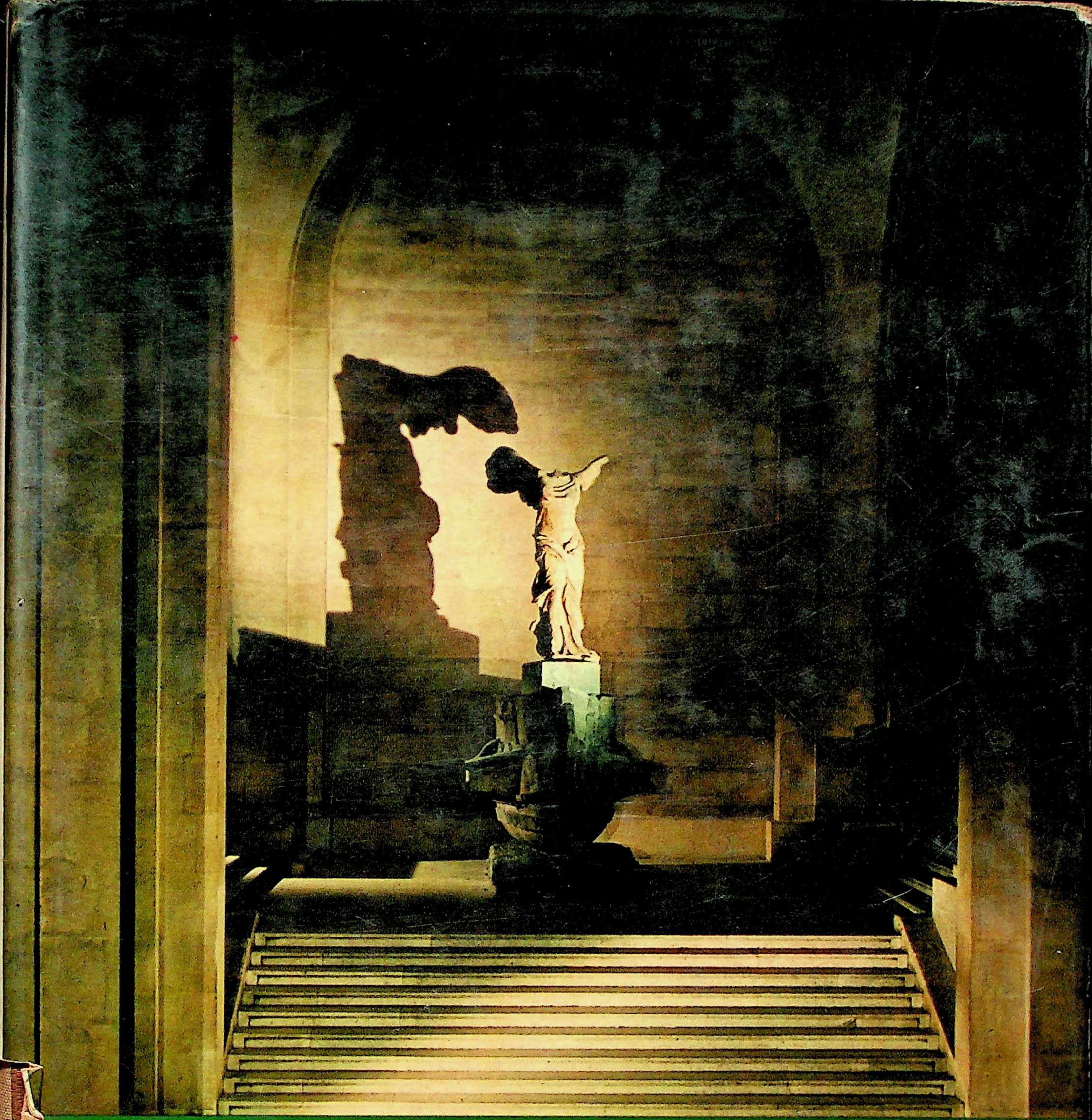


# LOUVRE

## SCULPTURE · CERAMICS · OBJETS D'ART

The Louvre is more than a great museum. It is also one of the world's most beautiful palaces. An embodiment of four centuries of French architecture, the original building was a fortified tower on the banks of the Seine, erected in the twelfth century. The buildings were subjected to constant changes and extensions over the centuries and were finally completed in 1857. The acquisition of paintings and works of art for the palace began in the reign of Louis XIV but it was not until the end of the eighteenth century that plans for forming a museum began to materialise.

In this, the first of two volumes devoted to the Louvre, Maximilien Gauthier has written a fascinating account of the building of the palace and of the events that took place there. The reproductions, accompanied by detailed commentaries, are confined to sculpture, ceramics and objets d'art. Volume II will deal with paintings in the Louvre.

*On the jacket:*
The Victory of Samothrace
Escalier Daru

42s

# THE LOUVRE

## SCULPTURE, CERAMICS, OBJETS D'ART

GREAT GALLERIES SERIES

# THE LOUVRE

## SCULPTURE, CERAMICS, OBJETS D'ART

*Text by*
*MAXIMILIEN GAUTHIER*

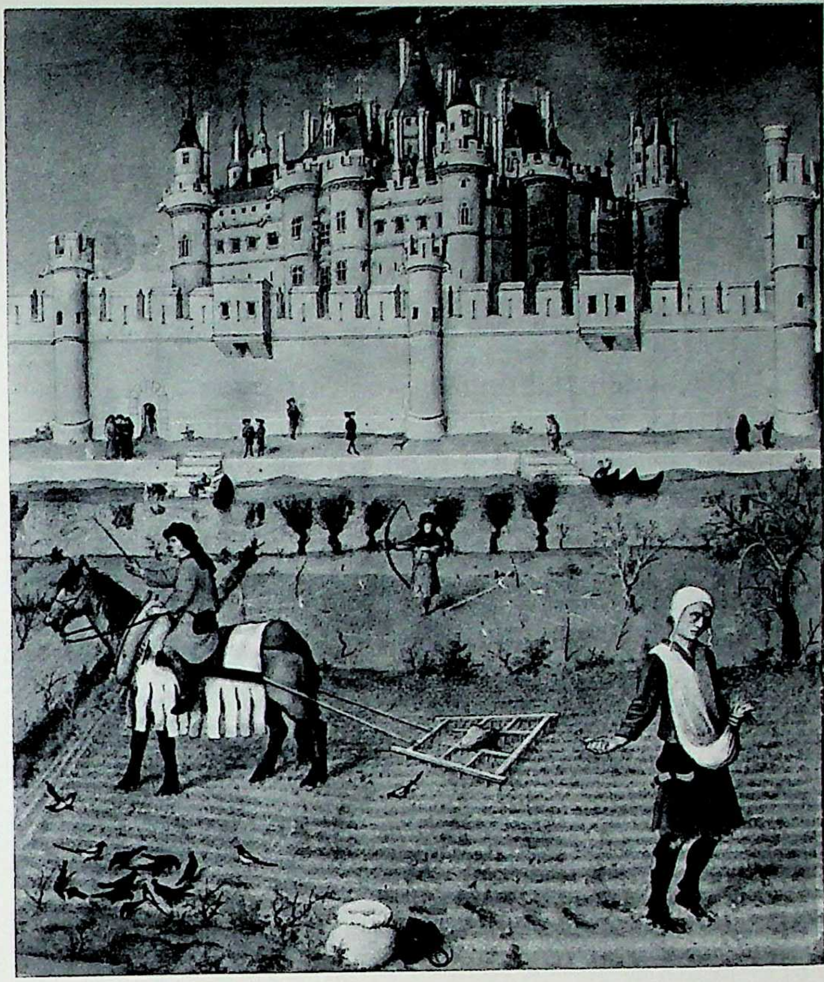


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Kenneth Martin Leake



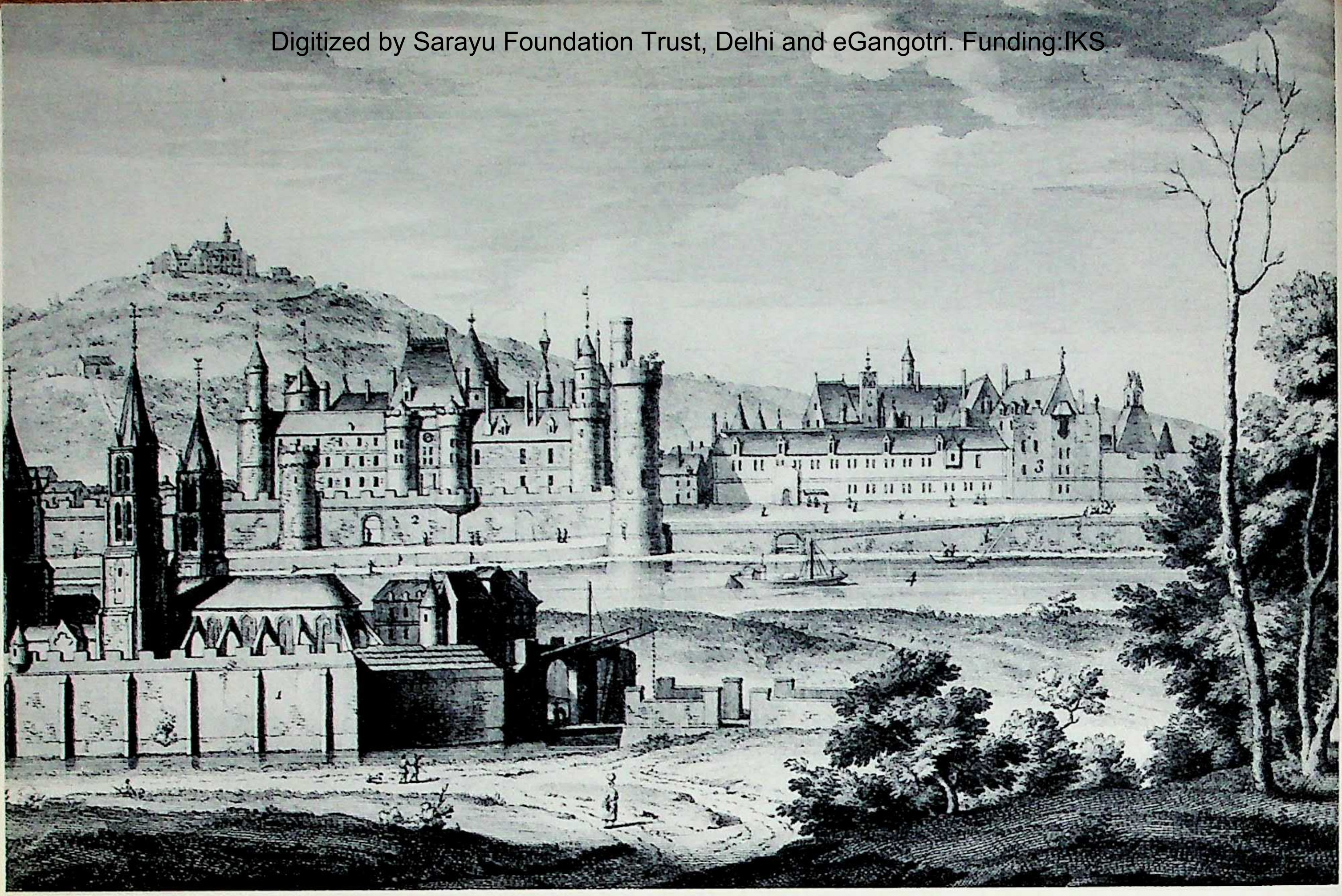
The Louvre of Charles V.

THE MEDIEVAL LOUVRE. The Louvre was originally a tower, the Tour Neuve, standing on the banks of the Seine. Built within a quadrilateral of ramparts, protected by ditches, it measured sixty-seven feet across and rose to a height of one hundred and ten feet. It was a model for all the fortified towers of the period, and only Coucy differed from it in some details. Built in 1190 to the order of Philip Augustus with the aim of reinforcing the defences of Paris, the tower became a symbol of the State.

A few underground remains of this first Louvre survive and its approximate position is outlined by a pattern of stones on the surface of the Cour Carrée.

Oddly enough, it is not known exactly how the Louvre got its name. Some think it is derived from *lupara*—kennels for wolfhounds, while others suggest that it was the site of a leprosery. Even more likely is the theory that it comes from the Saxon " lower ", a timber redoubt adopted by the Normans, and that the citizens of Paris continued to call it this after the King's tower had taken its place.

The Louvre preserved the harsh aspect of a feudal castle till the end of the reign of John the Good, in 1364. Kings of France preferred to lodge in the palace on the Île de la Cité, using the Louvre as a strong-room for their treasures. They also kept their enemies imprisoned there so that, for a whole century, it became known as the forced lodgings of the Counts of Flanders. Philip the Fair kept the pathetic Philippine de Dampierre there under constant watch to prevent her marrying the King of England. Rebellious barons found their way there—as often as they were caught. Princes



Abbey of Saint-Germain-des-Prés and the Louvre in 1410, as it was till the time of Francis I. *Engraving by Hérisset, after J. Chaufourier.*

of the realm, some only provisionally free, stayed there, but not permanently, for the place obviously lacked gaiety and comfort. The King dispensed justice in the great hall and in 1303, what may be considered the first meeting of the States General took place in that hall. Tournaments were held in the lists and every kind of offensive and defensive weapon was to be found within the massive walls.

Charles V, justly named the Wise (crowned at Rheims, 1364; buried at Saint-Denis, 1380) decided to make the Louvre less forbidding. He built the Bastille to serve as a prison, thinking, rightly enough, that a pleasure palace was more suited to the banks of the Seine. His architect, Raymond du Temple, was ordered to construct new principal buildings and to crown the Louvre of Philip Augustus with high, ornamental roofs and gilded vanes. There were to be statues in niches or on brackets, festoons with the arms of France, heaps of *fleur-de-lys* and cloth-of-gold—in fact the most luxurious trappings available. Nevertheless, Charles himself continued to live either in the palace on the Cité, or at the Hôtel Saint-Pol, though he had his library of nine hundred manuscripts transferred to the Louvre and received the Emperor Charles IV there with great magnificence in 1378.

In the neighbourhood of the gardens was a zoo with lions, a farm with a poultry-yard, and an aviary where the King loved to perfect the songs of his nightingales. It was all too beautiful to last. All sorts of calamities, including civil wars, rebellions and English invaders, conspired to destroy the original Louvre. Louis XI turned it into a prison again; Louis XII turned it into an arsenal. In 1527, Francis I gave orders for the demolition of the great tower, and his reign saw the beginning of the Louvre we know to-day.

THE LOUVRE OF THE VALOIS. After the truce of Nice, Francis I had the old buildings restored for the reception of Charles V, spending lavishly on elegant decorations for the interior. Nevertheless, the contrast between the building and its contents was too offensive and he felt the need to build a new palace in Paris following contemporary taste, just as he had done at Fontainebleau.

He wondered whether to commission Serlio, the brilliant architect of Fontainebleau, but Serlio was an Italian and honour demanded a French architect. Philibert de l'Orme who was then completing the beautiful Château de Saint-Maur-des-Fossés for Jean du Bellay, was a possible choice. Serlio produced a design which did not find favour with the King. Forty-year old Pierre Lescot, just back from Italy, was asked to submit another and this was approved by Serlio. In 1546, a year before his death, the King made up his mind. He chose Lescot, and his successor, Henry II, confirmed his choice. The result was one of the finest masterpieces of classic architecture.

The southern portion of the buildings forming the west side of the Cour Carrée, together with the Pavillon du Roi, was completed in 1549, and work was begun on building the south side of the court. Jean Goujon's bas-reliefs were also finished, together with the four great caryatids that gave their name to the room containing them.

The new palace did not come into its own as a royal residence until after the death of Henry II in 1559. The King was more partial to the Château des Tournelles and only stayed briefly at the Louvre. The Louvre was used more and more for ceremonies, such as the marriage of the Dauphin to Mary Stuart and the betrothal of Elizabeth of France to Philip II of Spain. So the state apartments were, at first, more often as not occupied by visiting foreign royalty.

When Henry II was killed by Montgomery's lance during a tournament, he was carried back to the Château des Tournelles. Catherine de' Medici took a violent dislike to the place where she had seen her husband die and decided to take up residence in the Louvre—where the apartments at the corner of the south wing had always been destined for her. This wing was completed in 1574. Meanwhile Catherine had ordered Philibert de l'Orme to start work on the palace of the Tuileries and, as a result, construction of the Louvre was interrupted. However, it is to the idea of uniting Lescot's work with that of De l'Orme that we owe the Grande Galerie.

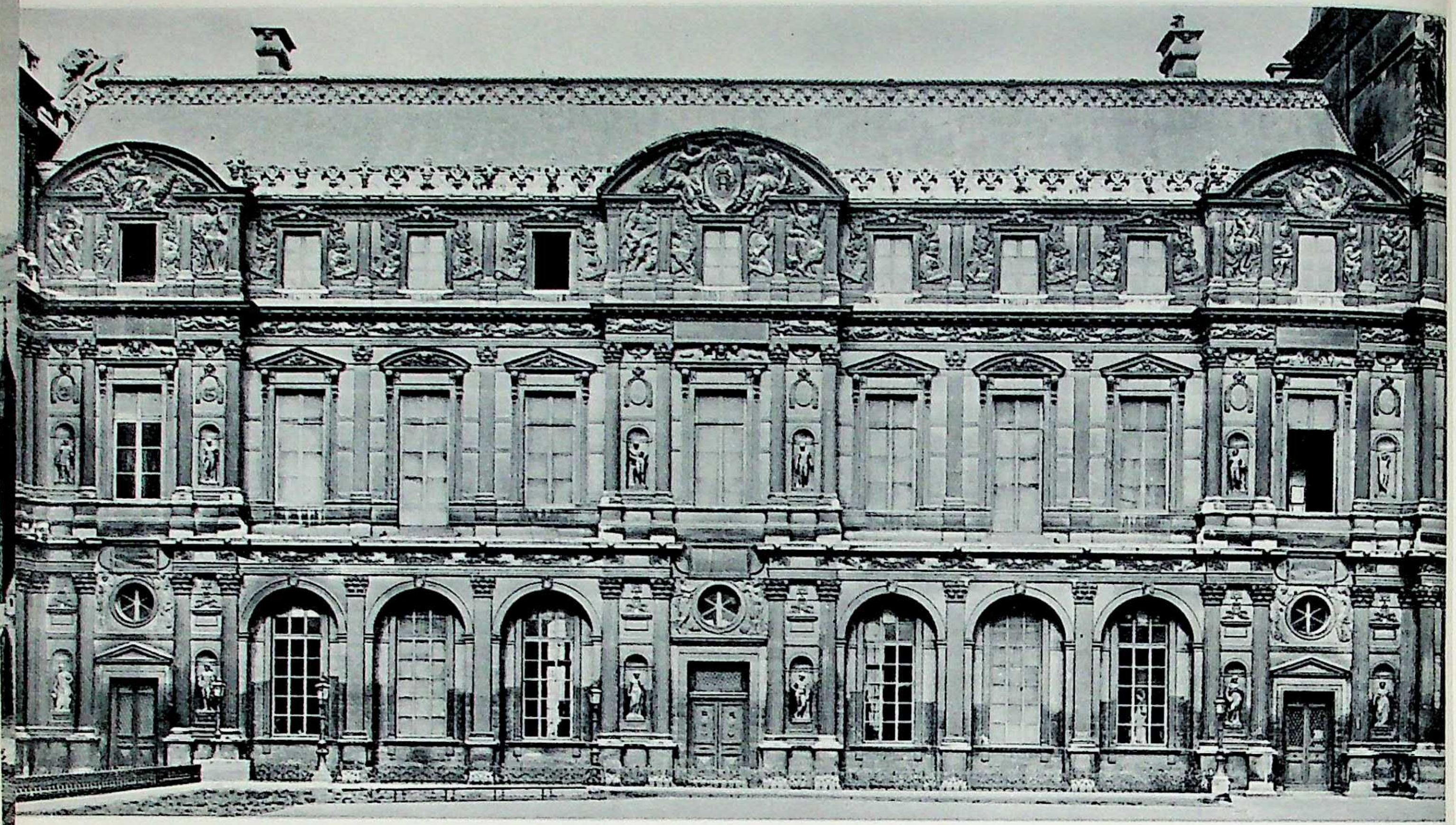
Throughout the reigns of Francis II, Charles IX, and Henry III, the court stayed at the Louvre for at least six months of the year, chiefly in winter. The marriage of Henri de Bourbon to Marguerite de Valois was celebrated there in 1572.

However this may be, it is certain that Charles IX and his successor, Henry III, added very little to the Louvre. The latter was a great lover of masquerades, concerts, ballets and tournaments and, in his reign, the balls held at the Louvre caused lasting dreams for ladies from all the European courts.

In 1582, Jacques Androuet du Cerceau succeeded Pierre Lescot as architect, but the latter can be credited with, at any rate, the designs for the Petite Galerie. Circumstances were scarcely pro-



THE LOUVRE, THE PONT-NEUF, THE CITÉ AND THE TOUR DE NESLE. *Anonymous 16th century engraving.*



West front of the Cour Carrée, built by Pierre Lescot.

pitious for peaceful undertakings. The King took refuge in the Louvre after the Day of the Barricades and only left it to meet his death at the hands of his assassin, Jacques Clément.

THE LOUVRE OF HENRY IV. Henry IV entered the Louvre for the first time on March 22, 1594, but only to dine there. For a long time he preferred to sleep elsewhere, but he energetically completed work begun in preceding reigns, starting with the Petite Galerie and the façade of Charles IX. His ultimate aim was to realise the vast plan drawn up by Lescot. Louis Métezeau was made chief architect in 1596, and was charged with the construction of the Grande Galerie which Du Cerceau was to extend from the Pavillon Lesdiguières to the Pavillon de Flore.

One of the King's happiest ideas was to allot lodgings to the masons and decorators of the Gallery on the ground and mezzanine floors. In this way he freed them from the tutelage of the guilds and aimed at having them work under his own eyes, creating, according to the letters patent of 1608, " a nursery of workers apprenticed to good masters, from whom would shortly emerge several who would become famous throughout the realm, with knowledge of how to serve the public good." Thus he laid the foundation for what, under Louis XIV, was to become the *Manufacture Royale des Meubles de la Couronne*, at the Gobelins.

It would be unfair not to pay tribute to Marie de' Medici, the King's second wife, for her large share in beautifying the Louvre. On her arrival there in 1600, she is supposed to have been saddened by the contrast between the interior decoration of the palace and the exquisite luxury of her Florentine home. It was thanks to her that, in 1604, the main hall of the Petite Galerie (now the Galerie d'Apollon), became the Galerie des Rois, later destroyed by fire in 1661. Each of the spaces between the windows was decorated with a portrait of a King or Queen of France, nearly all by Jacob Bunel, drawing master of the young Louis XIII. That of Marie de' Medici herself

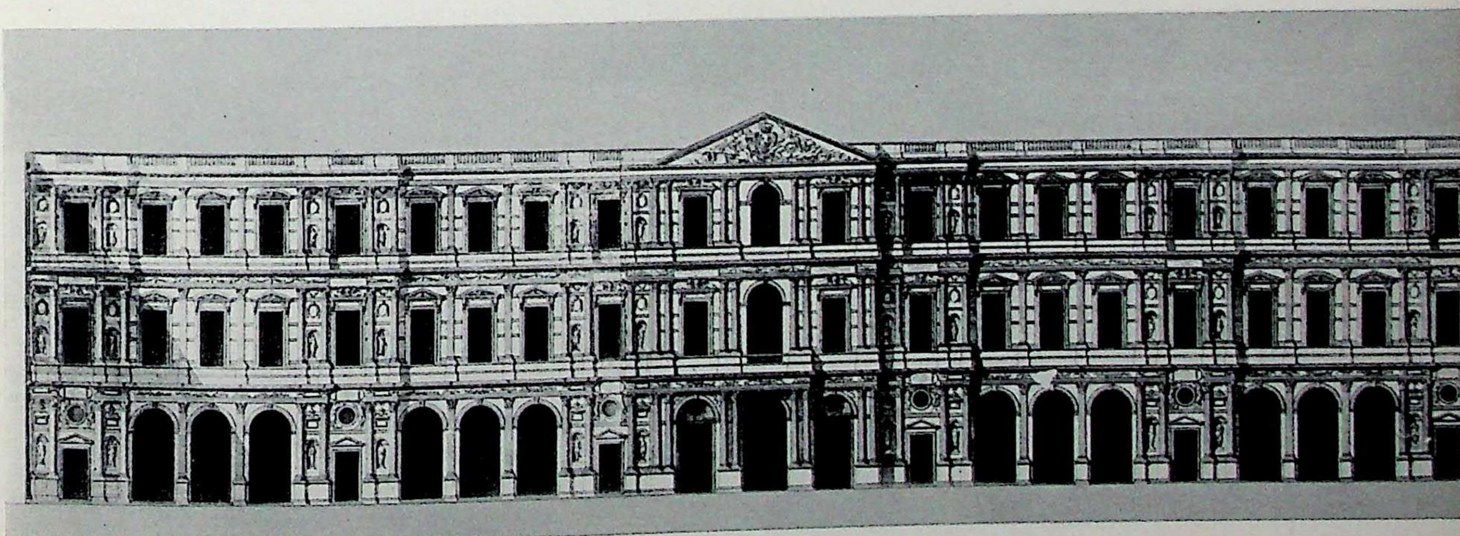
was by Pourbus and was one of his most brilliant works. She also wished to have a garden planted with orange trees, laid out by Nicolas Guérin. The Louvre thus became the setting for a variety of elegant fêtes, interrupted by the tragic assassination of the King on May 14, 1610.

Henry IV is the only French monarch to have died in the Louvre and before his funeral his effigy was exposed on a bed of state, covered with cloth-of-gold, in the Salle des Cariatides.

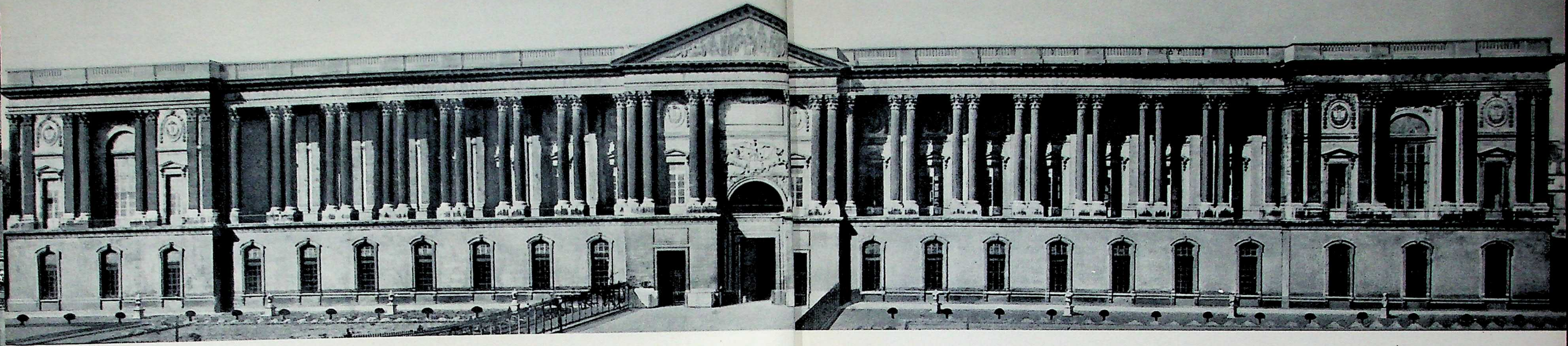
THE LOUVRE OF LOUIS XIII. Louis XIII was born at Fontainebleau in 1601 and did not make his acquaintance with the Louvre till the age of eight. He used to amuse himself by riding along the Grande Galerie in a miniature coach drawn by two mastiffs, shooting his cross-bow. On Maundy Thursday he would wash the feet of twelve poor men in one of the ground-floor rooms and, five times a year, in accordance with a custom dating back to the eleventh century, he would lay his hands on two thousand unfortunate victims of the King's Evil. In 1612, the Louvre was the scene of his betrothal to Anne of Austria, eldest daughter of the King of Spain—an excuse for a vast display of splendour.

Marie de' Medici took pleasure in supervising the fitting out of the young couple's apartments. She was also anxious that the decoration of the Petite Galerie should be completed and, for her own part, prepared to take up residence as Queen Mother on the ground floor of the palace, surrounded by paintings and lavishly gilded ceilings. In 1617, however, her favourite, Concini, was assassinated before the main gate of the Louvre, on the drawbridge between the two remaining towers of the medieval château, and her life as an exile began. As for the King, he preferred to spend more and more of his time at Versailles. It was only natural that Richelieu—who hated everything that recalled the feudal period—should have had a large part of the Louvre of Philip Augustus torn down. On the site of the demolitions, Jacques Lemercier built the Pavillon de l'Horloge, the present Pavillon de Sully. This harmonised well with Lescot's buildings, and the eight huge caryatids by Jacques Sarazin still form the chief ornament of the Louvre's courtyard.

The King would come to the Louvre for formal audiences and meetings of Council and Parliament. He lent the most attractive apartments to Gaston d'Orléans and it was in one of these that La Grande Mademoiselle was born in 1627. Richelieu installed the newly founded *Imprimerie Royale* on the ground floor of the Grande Galerie and also had the workshops of the *Monnaie* transferred there. This still left room, however, for accommodation of craftsmen on the mezzanine floor. Nicolas Poussin was invited to furnish designs for the decoration of the principal floor, but only his studies survive.



SOUTH FRONT OF THE COUR CARRÉE, AFTER THE DESIGN OF PIERRE LESCOT. *Engraving by Blondel.*



THE COLONNADE OF THE LOUVRE.

THE LOUVRE OF LOUIS XIV. Louis XIV did not take up his apartments in the Louvre till after the *Fronde* in 1652, and it was not till 1654 that he ordered Gilles Guérin to design his bedroom. His favourite palace, Versailles, did not become his official residence until 1678.

The King and Mazarin completed the destruction of the mediaeval Louvre begun by Richelieu. Its rebuilding took place in the fifteen years after 1659. Between 1659 and 1664, Le Vau completed the north and south wings of the Cour Carrée and in 1661, built the Cour de la Reine, now the Cour du Sphinx. He also planned the restoration of the Galerie des Rois, henceforward called the Galerie d'Apollon, in whose decoration Le Brun had a hand. In 1665, during the superintendancy of Colbert, plans were formulated for the main façade to the east. Bernini, who had been summoned to Paris expressly for this purpose, proposed a design whose baroque elements aroused lively opposition; so much so, that the King who had at first been enthusiastic, had second thoughts and accepted the designs submitted by Claude Perrault. This was the famous Colonnade, the joint work of Perrault, its designer, of Le Brun who gave it some aftertouches, and of Le Vau, its builder.

Then came an interruption which lasted from 1674 to 1810. During this period works of restoration replaced the building activity that had continued uninterrupted since the rein of Francis I.

Before this interruption, Anne of Austria whose preference for the Palais Cardinal had turned it into the centre of Court life, used frequently to pass summers in the Petite Galerie and in the apartments decorated by Lemercier and Lesueur. These, together with part of the Galerie d'Apollon, are all that remain of the interior splendours of the Louvre in the time of the *Grand Siècle*. Louis XIV was present in the Gallery at his mother's death—the only French Queen to die in the Louvre.

Before this, however, there had been balls, fireworks and amusements of every kind, including ballets set to music by Lully. For Molière and his actors and for Corneille, a theatre had been rigged up behind Jean Goujon's caryatids, and the voice of Bossuet had resounded in the palace chapel.

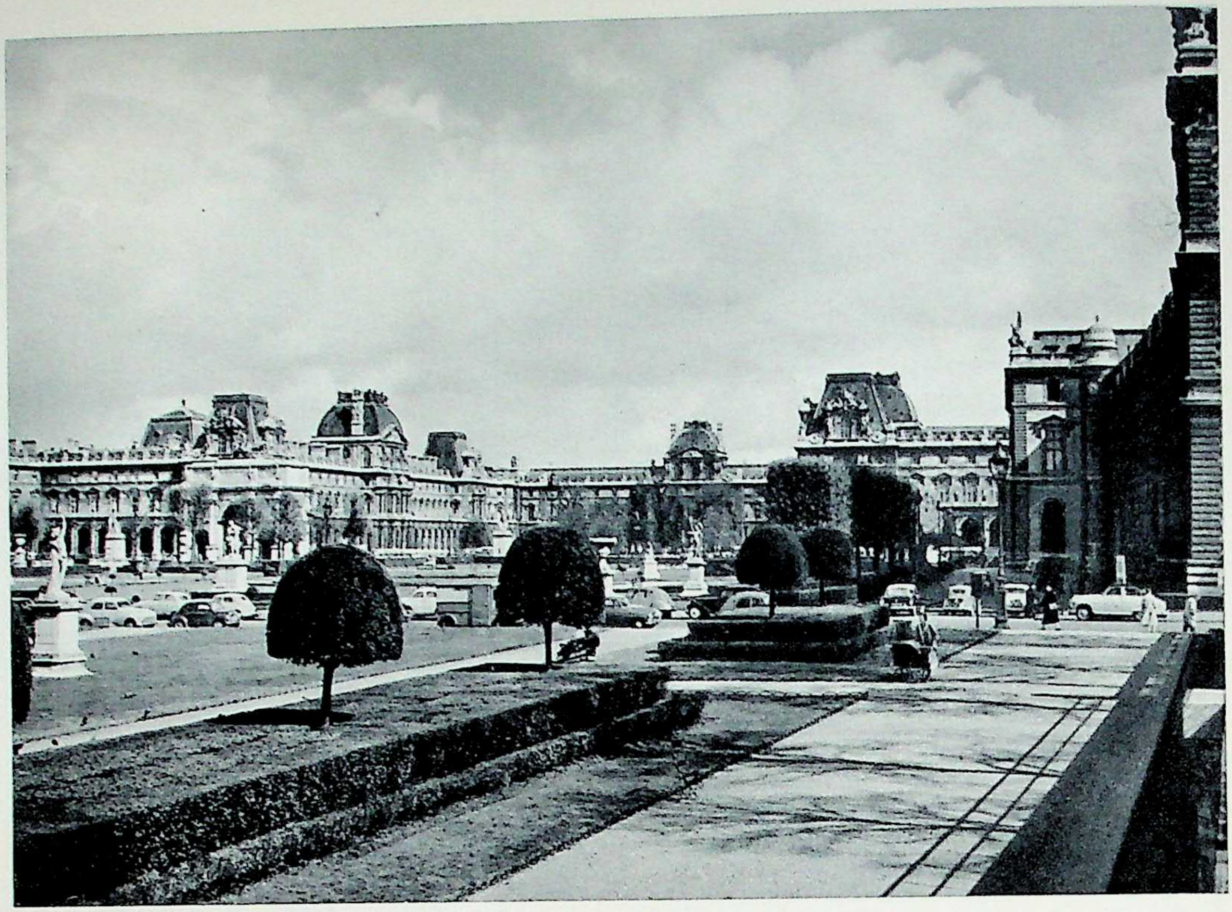
Shortly after 1648, the Gazette, the first newspaper to appear in France, began being printed on the ground floor of the Grande Galerie, and artists and craftsmen most worthy of royal protection continued to live and work there. Among them were Ballin, Israel Silvestre, Berain, Lehongre and Girardon. Here, too, the engravers' workshop was founded by Colbert in 1667.

Colbert also encouraged the King to collect the greatest possible number of works of art for the palace and, in this way, the *Mona Lisa* and Titian's *Portrait of Francis I*, came to the Louvre from Fontainebleau. Louis purchased the picture collections of Mazarin and the banker, Jabach, together with countless drawings, and other acquisitions from Italy. Before Louis' accession there were two hundred paintings in the royal collection; by the end of his reign there were two thousand. Courtiers, foreign notables and, in certain circumstances, the general public, were admitted to view them. Le Brun was authorised to hang the pictures and Coypel the drawings. The Louvre was huge, but the court remained at Versailles. It was decided to make the vacant rooms the headquarters of the various Academies. The King himself installed the *Académie Française* there, after which followed the Academies of Architecture, Painting and Sculpture. In 1699, these last organised their first annual exhibition, the Salon, in the western section of the Grande Galerie. The same year the Academy of Sciences began meeting at the Louvre and the public sessions of these institutions began to attract more and more spectators.

THE LOUVRE OF LOUIS XV. During the last fifteen years of his reign, Louis XIV only paid four visits to Paris and even then lived at the Tuileries. In the neighbourhood of the Louvre a large number of private houses had gradually been allowed to grow up. These ranged from the elegant town residences of the nobility to miserable shops and hovels. On their way to their meetings, academicians had to thread their way through a muddy, stinking maze of streets. The artists living on the ground floor of the Grande Galerie took greater and greater liberties, constructing stove pipes that passed between the joists and windows, often risking fires.

Neglect and scandal reached an unprecedented level. The Duchesse d'Estrées and the Duc de Nevers who had chosen to live together in the palace, did not add to its reputation. Private individuals laid claim to the centre of the Cour Carrée for the purpose of having houses built there and parts of the Louvre that were still incomplete threatened to collapse.

During his childhood at the Tuileries, Louis XV could not have grasped this melancholy situation and his ministers, whose attentions were turned elsewhere, had no desire to recognise it. Vol-



Place du Carrousel.

taire was one of the first to express feelings about it. In 1749, four years after the victory of Fontenoy had boosted French pride, he addressed himself thus to the King:

*Faut-il que l'on s'indigne alors qu'on vous admire,*
*Et que les nations qui veulent nous braver,*
*Fières de nos défauts, soient en droit de nous dire*
*Que nous commençons tout pour ne rien achever?*

Little attention was paid to Voltaire and there was talk of demolishing the palace for the purpose of selling its materials. The question of transferring there the administrative services of the City of Paris was also discussed, for they were too cramped in the Hôtel de Ville. Ultimately the Louvre owed its preservation to the Marquise de Pompadour and, as a result, was adapted for its present-day use, to which it is admirably suited.

Mme de Pompadour began by having an uncle of her husband, Le Normand de Tournehem, appointed Director General of the King's Palaces and Gardens, but he died in 1751. The Marquise took advantage of this to obtain the post for her brother, the Marquis de Marigny, who was six years her junior and in 1751 was aged twenty-four. In 1749 he had travelled in Italy with Soufflot, Cochin and the Abbé Leblanc to complete his artistic education, and he proved his competence in this by lending wholehearted support to Chardin, Vien, Joseph Vernet and Pigalle. His chief claim to fame, however, lies in the fact that in 1753 he obtained the re-opening of the Louvre workshops under the direction of Gabriel.

Once more there were plans for the completion of the huge building. Due to lack of funds, it was at first necessary to limit these to the most urgent tasks. These included the consolidation of the Colonnade, freeing it from the huddle of booths and huts which blocked the view; forbidding the occupants of the studios and apartments to emply slops out of the windows; and demolishing the houses and tumbledown dwellings that cluttered the Cour Carrée. Decorations were also ordered from Coustou, Vassé and Verbeck. On the other hand, there was already a concept of the Louvre as a Palace of Arts, a museum in which all the King's works of art, first assembled in the reign of Louis XIV and then once more dispersed, should be re-assembled for the pleasure of connoisseurs and the general public. There had already been an attempt to realise this idea at the Luxembourg in 1750, which had necessitated several successive editions of the catalogue.

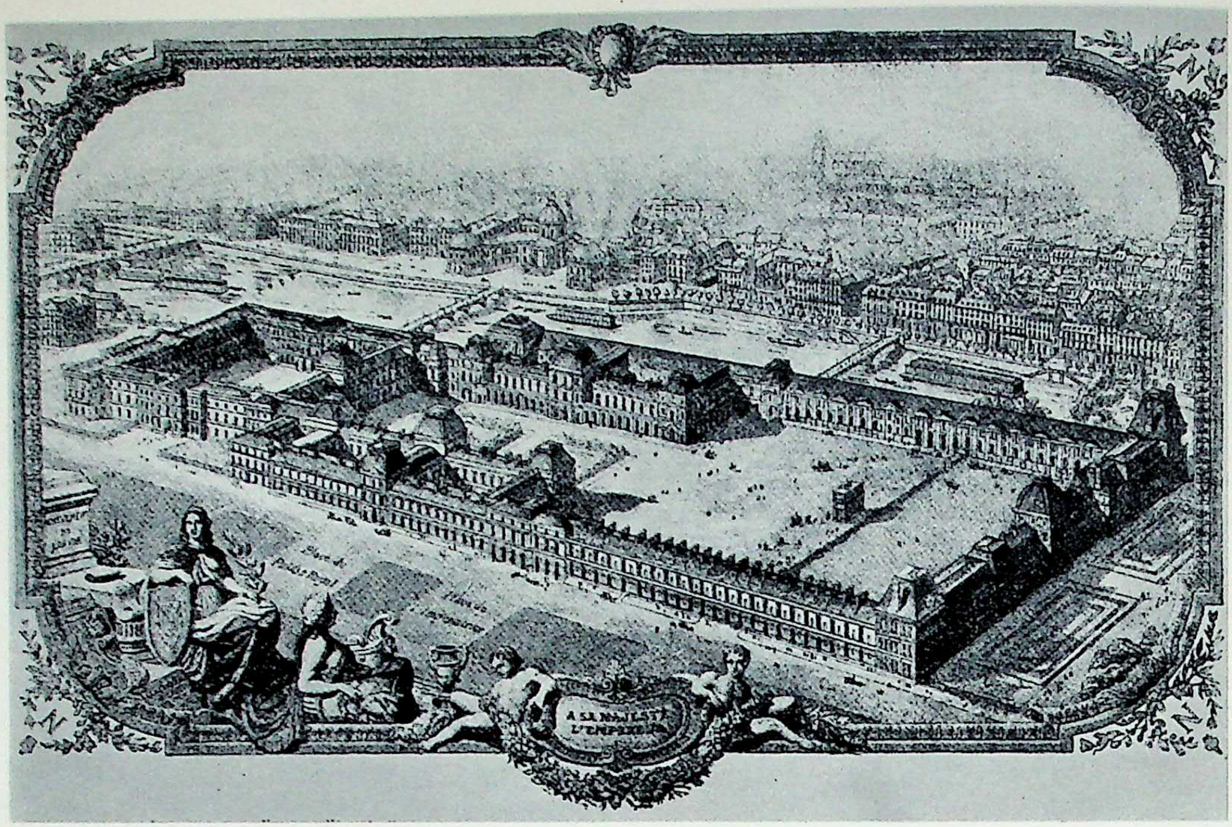
THE LOUVRE OF LOUIS XVI AND THE REVOLUTION. In 1774, the Marquis de Marigny was succeeded by Comte d'Angiviller. Preparations were made for the permanent exhibition of masterpieces of the royal collection in the Grande Galerie but the latter was in such a poor state that hordes of bats had to be dislodged before top lighting could be installed. Artists continued to live on the ground floor, among them Louis David and Joseph Vernet who had to pool resources to ensure a minimum of light in the dark corridors.

The former apartments of the Queen Mother became the meeting place of the Great Council and various dignitaries received permission to take up residence elsewhere in the palace.

The idea of forming a museum continued to grow. In 1791, Barrère exclaimed from the platform of the Assembly: " We must restore the Louvre and turn it into a famous museum." This principal was adopted on August 10, 1792, at the instigation of Louis David; and on July 27, 1793, the



THE LOUVRE BY NIGHT FROM THE PONT DU CARROUSEL.



GENERAL VIEW OF THE COMPLETED LOUVRE AND TUILERIES, *presented to Napoleon III by Visconti.*

National Convention decreed that all works of art seized by the Revolution from convents, churches, châteaux and the former royal palaces, should be brought to the Louvre.

In August of the same year, 537 pictures were exhibited in a section of the Grande Galerie which was closed a few weeks later as its condition and decoration were scarcely suitable for the display of such a sudden accumulation of riches.

The *Institut*, which had taken the place of the various royal academies, held its first sessions in the Salle des Cariatides in 1795 while the *Bourse* took over the Galerie d'Apollon.

In 1798, the antique and Renaissance masterpieces confiscated in Italy by General Bonaparte arrived at the Louvre. July 28 was a day of triumph as the long convoy of wagons made its way along the Boulevards to the Champ de Mars. Lions, camels and bears taken from the citizens of Berne led the way. There followed the finest specimens of antique sculpture: the horses from Venice, the Capitoline Venus, the Laocoon and the Dying Gaul, accompanied by magnificent flowing inscriptions. These were, however, premature, as restitution had to be made in 1815. For the time being, all these masterpieces were on display in the Galerie d'Apollon and the Salon Carré.

The First Consul who created the great provincial museums must be considered the real founder of the Louvre Museum. This was immediately opened every day to foreigners and three times a week to the townsfolk of Paris. In 1801 came another innovation to be developed in the future: the first industrial exhibition, held in the Cour Carrée.

THE LOUVRE OF NAPOLEON I. The Emperor resolved to complete the building of the Louvre, as if to prove to himself and to the world that he was indeed the successor of the Kings of France. His destiny, however, did not allow him enough time.

In 1802, he had asked the artists to relinquish their lodgings in the palace, but in 1806 he noticed that they were still there and that lights were shining from their windows. He flew into a rage,

and a fortnight later all two hundred of them were gone. Among them were Fragonard, Isabey, Joseph Vernet, Hubert Robert and David.

Percier and Fontaine completed the interior decoration of the Grande Galerie in one year and were then ordered to erect the Arc de Triomphe du Carrousel, on which were placed the horses from St Mark's, till their return to Venice. Over Perrault's still unroofed façade it was possible to see the Pavillon du Roi. The two architects were commissioned to deal with this intolerable piece of negligence and took the opportunity to construct two monumental staircases within the building which were demolished during the Second Empire; these were probably their best work. Percier and Fontaine were also entrusted with the completion of the decoration of the Cour Carrée. The committee of architects would have been satisfied with the extension of Lescot's attic, but the Emperor insisted on an italianate solution: there was to be a straight roof-line and a cornice surmounted by a balustrade. The earlier style was thus only preserved at each side of the Pavillon de l'Horloge.

This aspect of the Louvre with sculptures by Moitte, Chaudet and others who did not seek to destroy those of Jean Goujon, is just what Napoleon wished. He also ordered Percier and Fontaine to build the north gallery running alongside the Rue de Rivoli: this was extended beyond the Pavillon de Marsan to a point beyond the Rue de l'Échelle.

Napoleon was passionately attracted by the Louvre and his marriage to Marie-Louise took place in the Salon Carré. The procession was formed in the Tuileries and, announced by heralds, passed down the length of the Grande Galerie. The guests were lined up behind balustrades erected at intervals, and one of them has left us his eyewitness account in the style of the period: "The magnificent pictures, the fresh decorations, the brilliant jewels, the beautiful women and, above all, the magical effect of the sunlight penetrating the apertures in the ceiling and the windows in the side walls, produced an effect that is beyond expression."

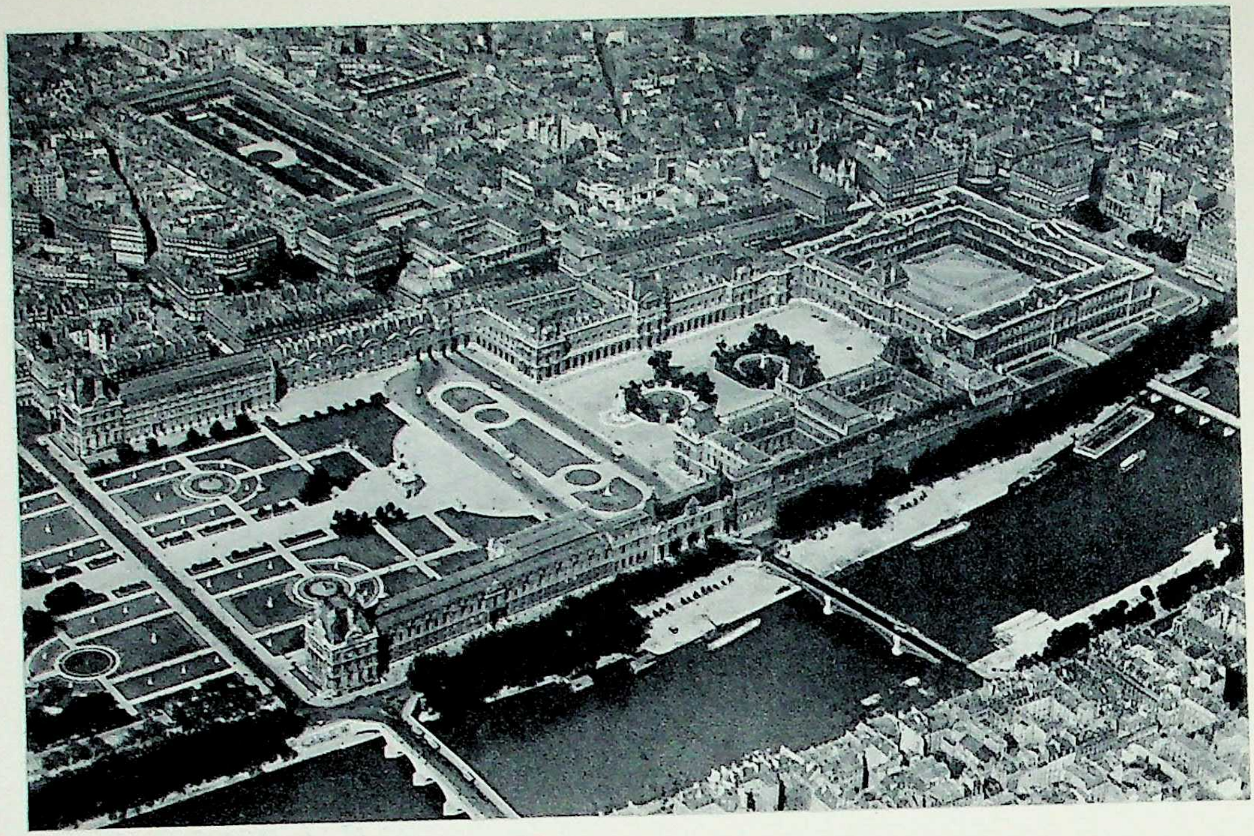
THE LOUVRE UNDER THE PARLIAMENTARY MONARCHY AND THE SECOND REPUBLIC. From 1816 to 1824, Fontaine carried on the construction of the north gallery as far as the Pavillon de Rohan and in 1821, redecorated the Salle des Gardes which later became the Salle Lacaze, in which the opening session of the Parliament took place in the presence of Louis XVIII. Fontaine also carried out the sculptural decoration of the new façades.

Living artists were allowed to exhibit their new works in the Salon Carré at the Fine Arts exhibition (the Salon), while those of their masters and predecessors were temporarily hidden by hangings. In 1827, the Duc d'Angoulême, Dauphin and High Admiral of France, installed in the Louvre the Musée de la Marine, now housed in the Palais de Chaillot.

The museum collections were increased by gifts and important acquisitions, including the *Venus de Milo* in 1821, and objects excavated in Assyria, Algeria and Khorsabad. The revolutionaries of 1830 invaded the Louvre but passed through without causing any damage in their eagerness to reach the Tuileries by way of the galleries. In February 1848, there were fresh alarms. The revolutionaries bivouacked in the Grande Galerie, fires and torches were lit, the ground floor was transformed into a powder magazine and soldiers drank wine from Greek cups. By extraordinary good luck, the damage was by no means as great as had been feared. On March 24, the Provisional Government decreed that the Louvre should be completed and called the People's Palace. Then came the June Days and the museum became a casualty station.

THE LOUVRE OF NAPOLEON III. Ever since 1850 the Prince-President had announced his intention of cleaning up the now squalid Place du Carrousel—which Balzac has described in *Le père Goriot:* "At this period the Place du Carrousel which consisted of an inextricable maze of little streets feebly lit by a few oil lamps, was a veritable paradise for cut-throats after nightfall; wayfarers hardly dared trust themselves there alone because of the sinister characters frequenting the surrounding hovels. By day the stalls of second-hand dealers, book- and bird-sellers were installed against the wooden fences and overran every empty space, grass pushed up between the uneven cobbles, and to complete the deplorable state of the square, a vile, malodorous sewer overflowed to the foot of the worm-eaten palisades that stood on all sides."

The decree ordering the completion of the Louvre was dated March 12, 1852, and the first stone was laid on July 25 of the same year. The overall plan was drawn up by Visconti, who died in

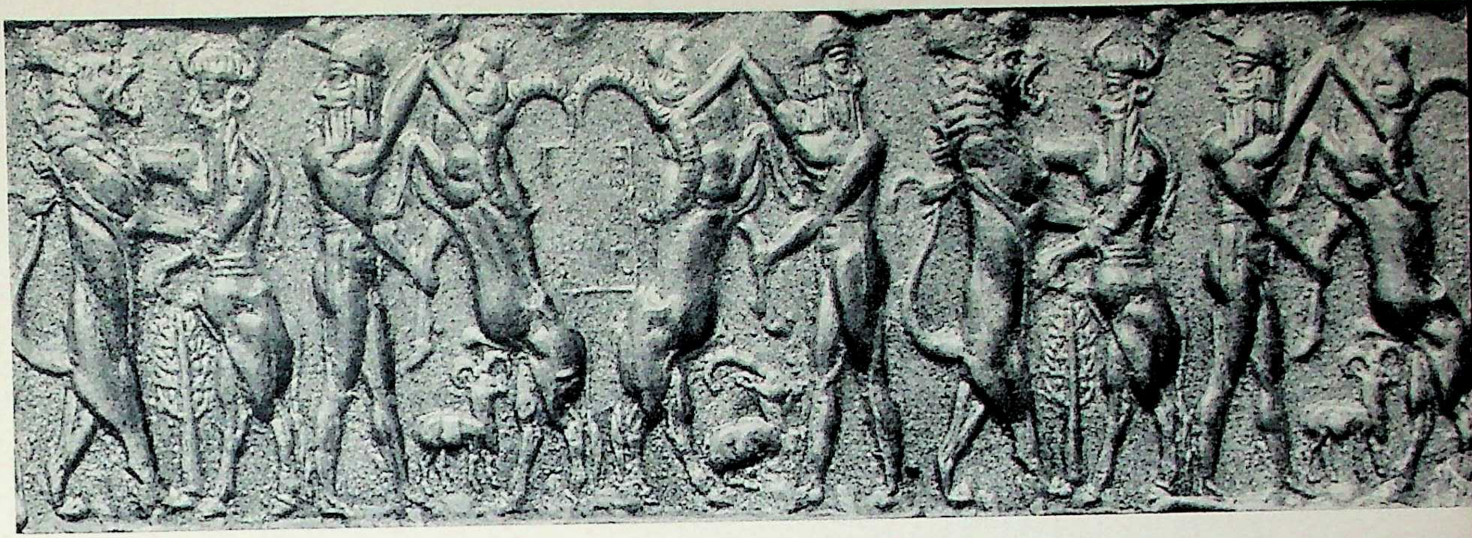


THE LOUVRE AS IT IS TO-DAY, FROM THE AIR.

1854. There have been justified complaints that nineteenth-century architects were generally less concerned with finding a new style than with adapting those of the past to contemporary taste. At all events Visconti was quite right in thinking that it was extremely important to carry on what Lescot and Lemercier had so well begun and his buildings blend well with those of the old Louvre.

Lefuel carried on with Visconti's work and everything was finished in five years, the formal inauguration taking place on August 14, 1857.

With the closing of the great quadrilateral, the old dream was at last realised. Despite the burning of the Tuileries in 1871, the Louvre, an embodiment of four centuries of French architecture, remains one of the most beautiful palaces in the world.





SEALS FROM SUMER AND AKKAD. *Mesopotamia, second-third millennium.*

Personal seals were much used in the Middle East in antiquity. At first they were cone-shaped but later became cylindrical—little scrolls of stone engraved in relief. The soft clay of the tablets on which contracts were inscribed took their imprint without difficulty, the result being a kind of small bas-relief, endlessly portraying the same subject. The designs are astonishingly skilful, with a rare spirit of observation, especially in the representation of animals. Equally remarkable is the sense of rhythmic composition, in complete harmony with the forms portrayed.

The upper cylinder is of green jasper (1.4 × 1 ins.) and shows the hero, Gilgamesh, the Assyrian Hercules, in the act of taming a bull, seizing it by one of its horns and legs. The empty spaces are filled with an ibex, a goat and a stylised bush.

The second seal, in green and yellow serpentine (1.6 × 1.1 ins.), represents the god, Zu, half man, half bird, led in chains before the god with the vase of flowing water. It provides information on costume and mythology.

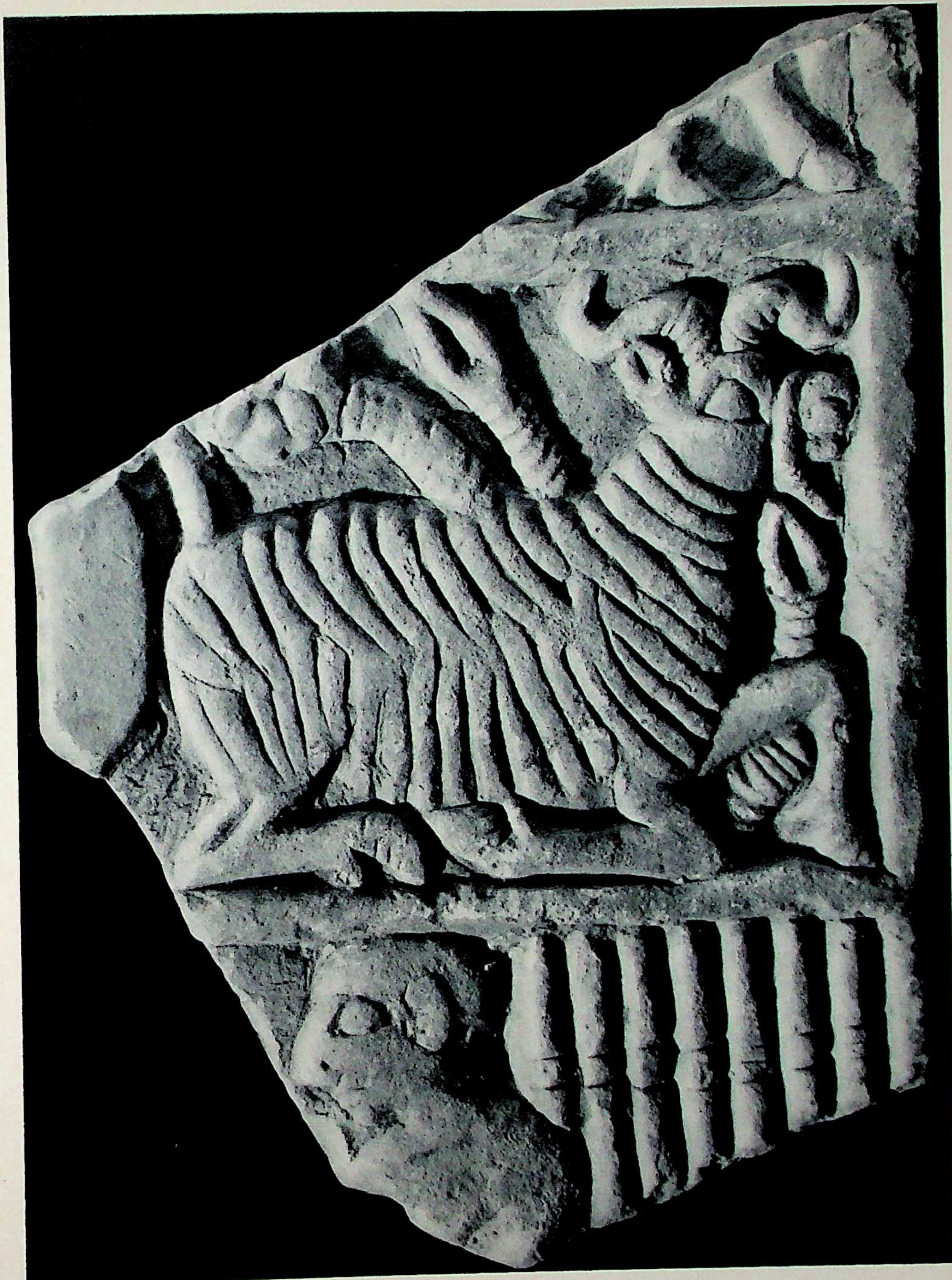


BITUMEN PLAQUE FROM THE RUINS OF TELLO. *Lagash, first half of the third millennium. Height: 9.8 ins.*

Its centre is pierced by a hole intended for a wooden or stone peg by which it could be fastened to an upright. On the right the priest, Dudu, leaning on a stick, dedicates the object to the god, Ningirsu, who is represented to the left by his emblem: an eagle with outstretched wings and a lion's head. The bird's claws grip two identical lion cubs which are attempting to bite it.

The decorative effect of this powerfully balanced emblem is very striking. The device in the lower portion is probably a religious symbol. Solid bitumen was very common in this locality; in its liquid state it was used as mortar in the construction of brick walls and columns.

The lion-headed eagle and the lion cubs are a motif found on a variety of weapons discovered among the ruins of Tello. They were often incrusted with coloured stones representing the animals' tongues and eyes.



MESOPOTAMIA BITUMEN PLAQUE. *27th cent. B. C. Height: 8.3 ins.*

Fragment of a detailed composition, depicting a ram.





GUDEA SEATED. *Diorite. Height: 17.7 ins.*

Lack of proportion between body, face and limbs is here more marked. The neck is suppressed, the head resting directly on the shoulders as on a pedestal. The effect of monumental power is thus considerably increased.

We learn from the inscription carved on the robe that Gudea dedicated this statue to his favourite divinity, Ningishzida.

GUDEA, PRINCE OF LAGASH. *Diorite, end of third millennium. Height: 59.1 ins.*

The Sumerian prince is here represented standing, clothed in a drapery revealing his right arm and shoulder. His hands are clasped on his breast in a ritual attitude forming a sculptural unit, as do his feet which appear in a hollow niche. Lack of proportion between the head and limbs increases the impression of disciplined strength and religious concentration.

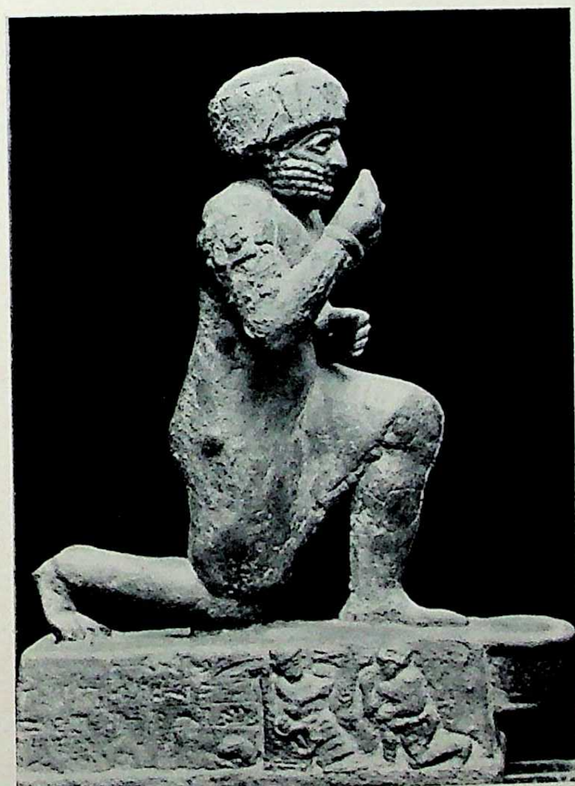
HEAD DRESSED IN A TURBAN. *Diorite. Sumer, third millenium. Height: 9.1 ins.*

Bearing a marked resemblance to the seated Gudea, this may also be considered a portrait of the prince of Lagash. The stylised eyebrows and turban give it a somewhat affected look. The nose is mutilated but the lips and chin are firmly moulded and the cheeks are delicately modelled. The detail of the ear free of the turban shows careful attention to realism.



WORSHIPPER FROM LARSA. *Bronze. Mesopotamia, beginning of second millennium. height: 7.9 ins.*

According to the inscription, the worshipper's name is Awil. He worships Amurru, the god of the Semites, and his posture expresses deep humility. The hands of this small bronze are covered in gold-leaf. On the sides of the pedestal are two reliefs: one representing a seated ram, the other a figure worshipping a god. In front is a cavity, probably to receive grains of incense.









Bas-relief of Ur-Nanshe, also known as Ur-Nina, king of Lagash. *Limestone. Third millennium. Height: 15.6 ins.*

This commemorative plaque was probably fixed to a temple door by a wooden or stone peg. The two episodes depicted show the king and his family proceeding to a ceremony relating to the building of the temple.

Bust of a woman in a scarf. *Dark green steatite. Sumer (Mesopotamia), end of third millennium. Height: 6.7 ins.*

This statuette is almost contemporary with the figures of Gudea. The ornamented mantle the necklaces, and the hair all show the delicacy of execution attained by Sumerian sculpture.

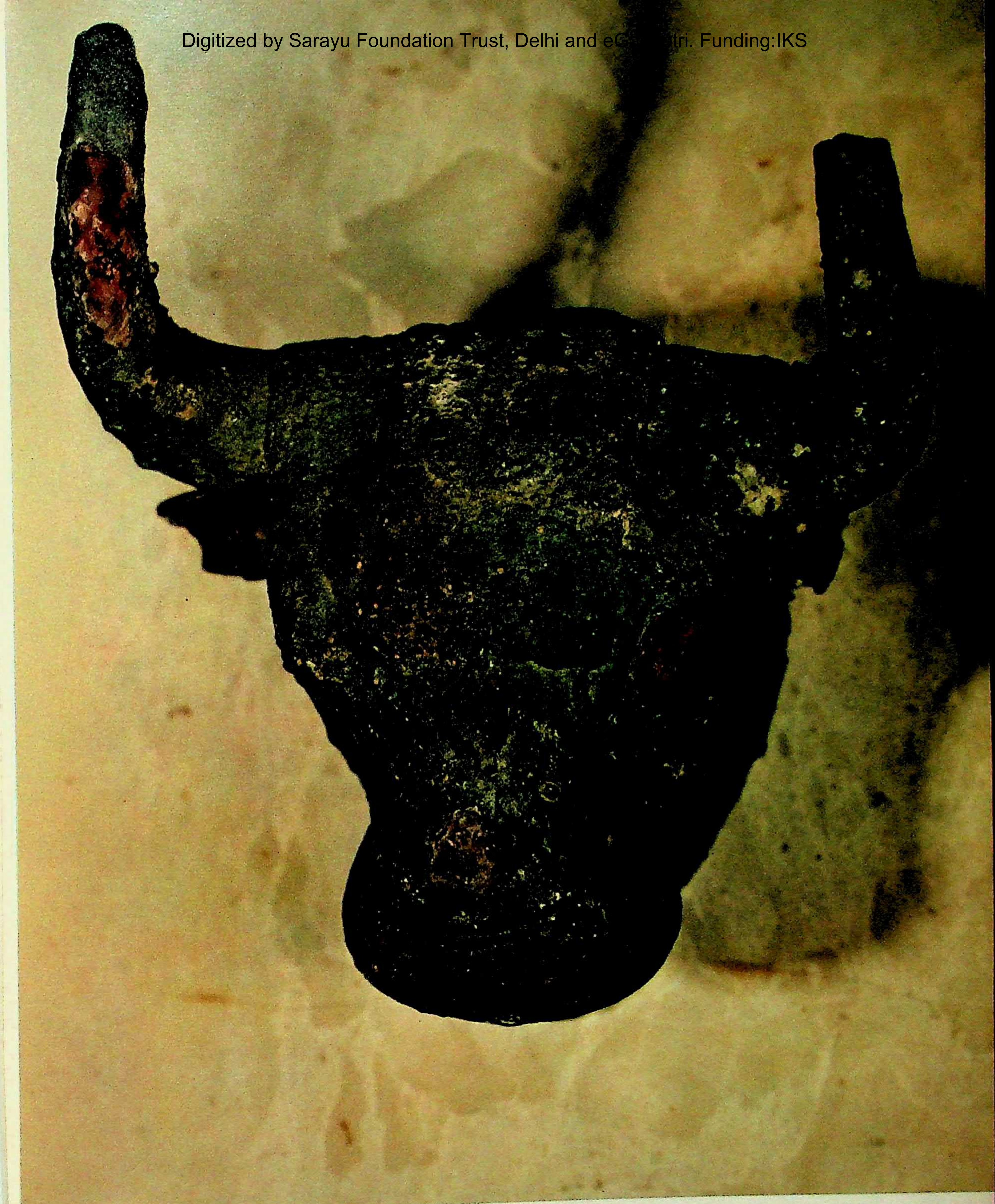


Ur-Ningirsu, son of Gudea. *Translucent alabaster. Chaldea, c. 2500 B. C. Height: 18 ins.*

This statuette resembles the standing Gudea. The figure presents itself frontally with the same ritual position of the hands. The dress is similar and the feet occupy the same kind of niche. The only difference lies in the pedestal which bears a relief of a procession, probably of captives, carrying tributes in baskets out of scale with the rest.

Bull's head. *Copper. Mesopotamia, beginning of third millennium. Height: 7.5 ins.*

The small dimensions of this rare piece suggest that it was meant as a decorative object, doubtless possessing some ritual significance. It is cast in copper and the eyes are incrusted with pieces of shell enriched with lapis-lazuli. The thick-set muzzle, together with the wide spread of the horns and the energetic modelling, produce a sensation of supernatural power. The Mesopotamian sculptor again proves himself a wonderful portrayer of animals.







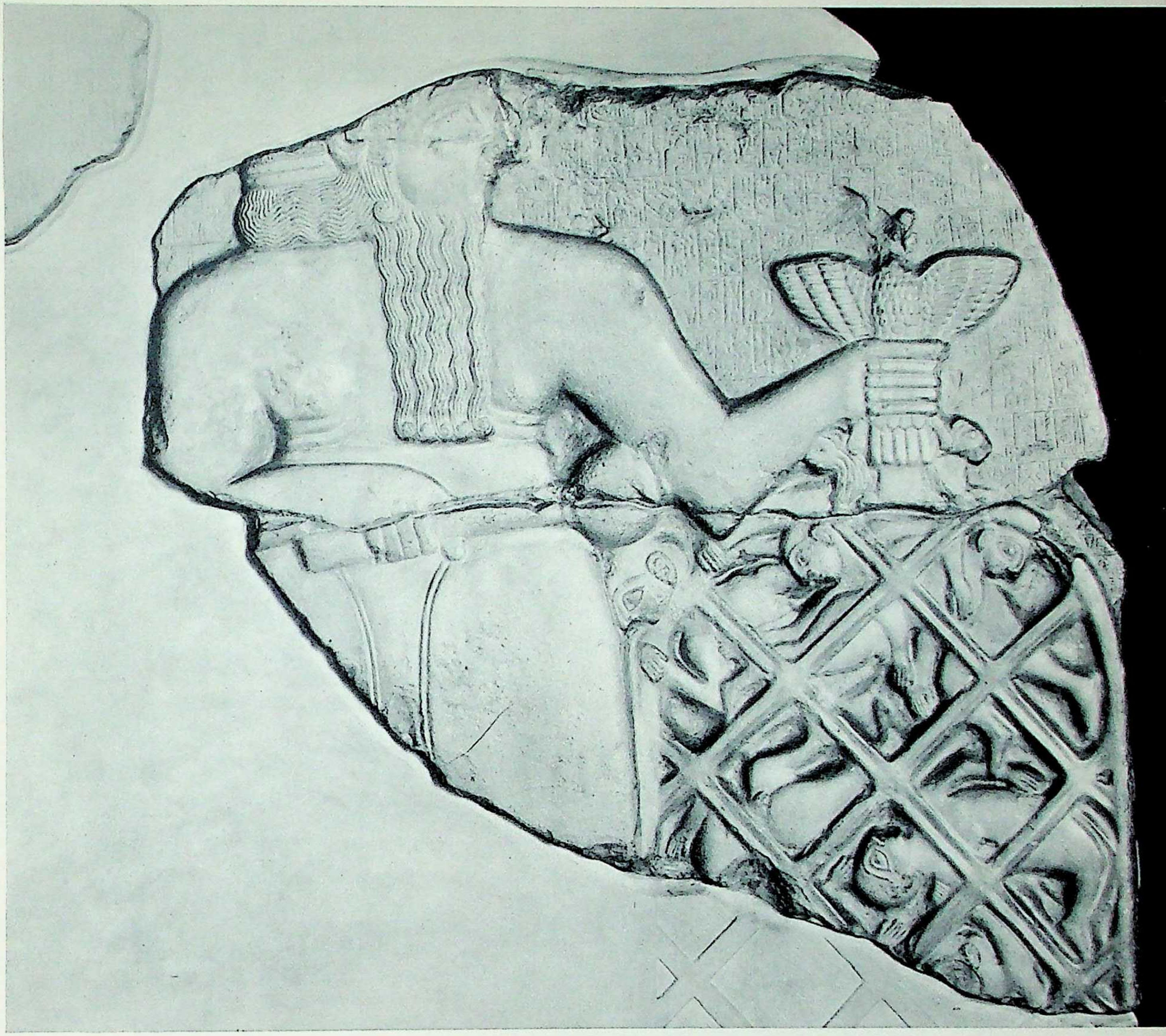
STONE OF MESILIM. *Sumer, beginning of third millennium. 7.5×6.1 ins.*

The dimensions of this stone dedicated by Mesilim, king of Kish, to the god of Lagash, bear witness to its votive character. Its base is perforated, showing it was designed to be placed on a support. Round the circumference is carved a row of lions, semi-erect, each gripping hold of the one in front. Their eyes were originally represented with coloured stones. On the top the traditional eagle unfurls its wings.

STELE COMMEMORATING THE VICTORY OF KING NARÂM-SIN. *Pink sandstone. Akkad, 25th cent. B. C. 78.7×49.2 ins.*

Narâm-Sin, king of Akkad, drove the brigands of the Zagros mountains from Mesopotamia. At the summit of the stele stands the king, wearing his helmet with the bull's horns. The enemy are shown dying at his feet. At the foot of the stele, a spiral of his own troops suggests scaling and pursuit. The mountain is represented by a cone.





VULTURE STELE. *Limestone. Tello, c. 1950 B. C. (Fragment.)*

One of the fragments of a stele carved to commemorate the victory of Tello over Umma, this represents birds of prey pecking at corpses. Here the god Ningirsu is shown in profile. In his left hand he displays his emblem, in his right he brandishes weapons with which he slaughters his enemies trapped in a kind of net.



GOLD PATERA, FROM RAS-SHAMRA. *First half of 14th cent. B. C. Diameter: 7.5 ins.*

In the centre are four antelopes with single horns. Round this inner circle is an animated hunting scene. High up on his chariot, drawn by spirited horses, the huntsman shoots at wild animals which include goats and bulls, one of whom is attacking a wheel of the chariot.



STELE OF TESHUP, GOD OF THUNDER. *Basalt. Tell-Ahmar, end of second millennium. 81.1 × 32.7 ins.*

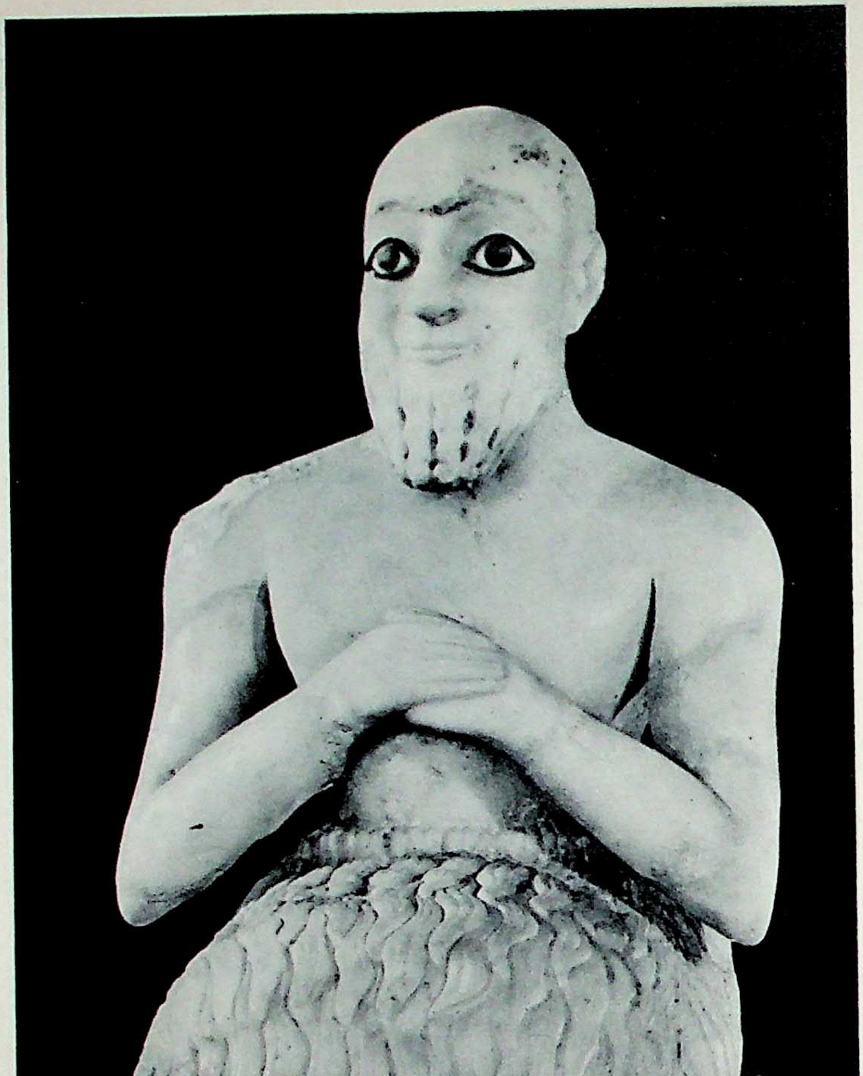
Teshup was the great god of Tell-Ahmar on the left bank of the Euphrates. He is dressed according to the Hittite fashion in a short tunic brought close to the waist by a wide girdle. His hair is fastened in a rolled plait while his head is adorned with a kind of tiara furnished with horns. A sword with a pommel hangs at his waist. In his right hand, Teshup brandishes an axe, symbol of his destructive power. In his left, he carries a trident, symbol of lightning. The winged disc above represents the sun. The bas-relief was discovered in Syria in 1928 and was originally fixed to a doorcase.



√ LION FROM THE TEMPLE OF DAGAN. *Bronze. Mari (Mesopotamia), beginning of second millennium.*

The temple of Dagan at Mari on the middle Euphrates was not discovered till 1936, when French archaeologists unearthed a whole city around it. The temple itself consisted of over two hundred rooms and the city's history was inscribed on the countless tablets strewn among its ruins. Bronze lions were placed at the entrance to the sanctuary. Their chief purpose was to overcome the powers of evil and ward them off by magic. Their beauty is an outcome of this purpose; essentially they were guardians.

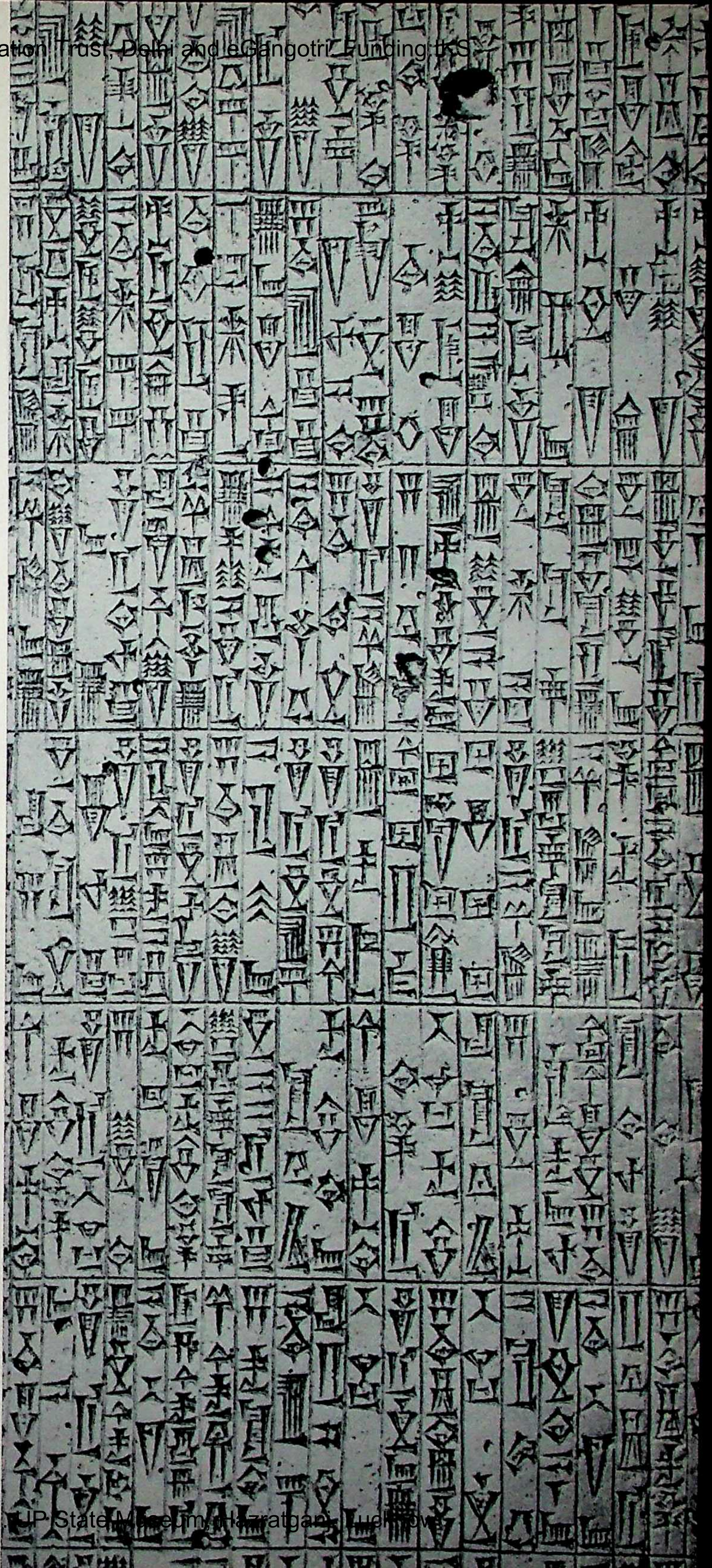
Like the others, the lion in the Louvre is made of bronze over a core of wood or bitumen which has had to be replaced by plaster. It is 26.5 ins. long and is shown in its original position, about to leap on an adversary.



THE STEWARD EBIH-IL. *Alabaster. Mari, first half of third millennium. Height: 20.5 ins.*

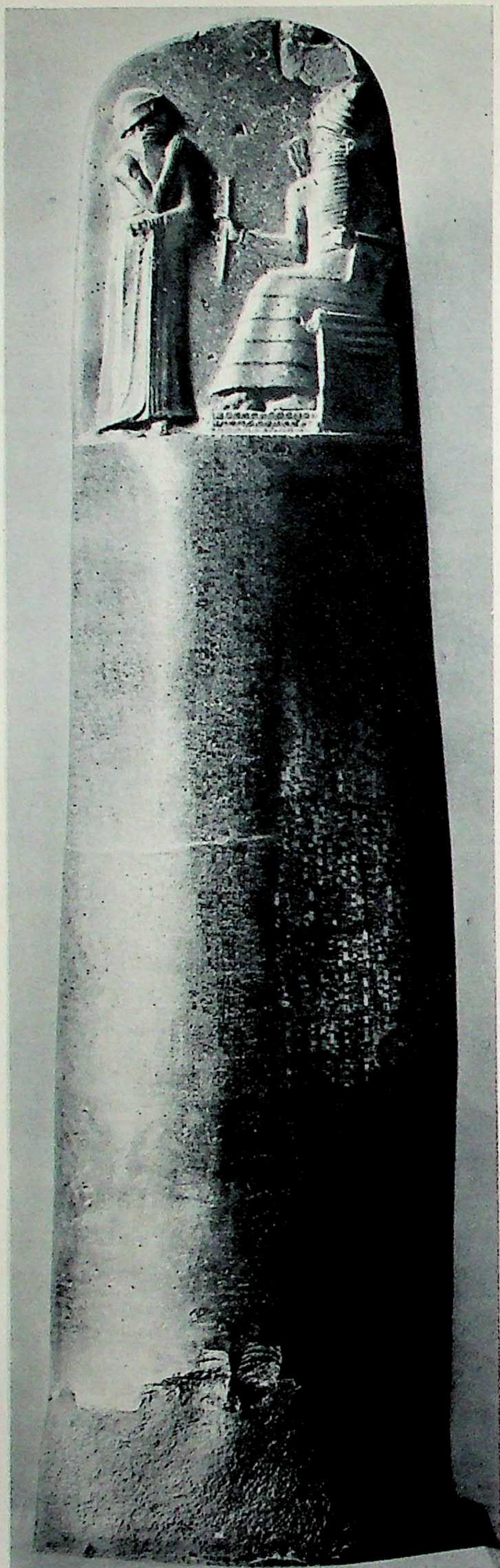
This statuette of the steward Ebih-il, who must have occupied a post higher than his title suggests, is dedicated to the goddess Ishtar and was discovered in her temple. It can be considered a genuine portrait, for the sitter's features show marked individuality.

He is dressed to the waist in a drapery of wool or sheepskin and his hands are folded in ritualistic attitude on his bosom. Incrusted with schist, shell and lapis-lazuli his eyes gaze intensely at the idol which must originally have faced them. The stylised beard contrasts with the delicate realism of the lightly creased lips which simultaneously express passion and an inclination towards pure and simple friendliness momentarily held in check.



√ Fragment of the Hammurabi Code.

It is only a century since bricks engraved with wedge-shaped signs were discovered among the ruins of Nineveh. This was cuneiform writing, anticipated since 1802, and it opened the way to the decipherment of the history of great civilizations, until then eclipsed by Egypt. King Hammurabi's code, written in the language of Akkad, comprises 282 articles in 3,600 lines. Its essential principle is to return evil for evil—the law of retaliation. Examples of its application are described in detail and constitute a picture of a complete society. (See following page.)



Hammurabi Code. *Black basalt. Mesopotamia, Chaldaea, 18th cent. B. C. Height: 88.6 ins.*

Hammurabi, king of the first dynasty of Babylon, made Mesopotamia into one great empire bound by the same laws, and had them engraved in basalt. Thus his code is one of the earliest documents relating to the history of law. At the same time it is a work of art, one of the finest of the Louvre's possessions. The upper part consists of a bas-relief representing Hammurabi before Shamash, god of the sun and justice, who dictates the tables of the law to the king. Hammurabi stands on the left: his head is covered by a turban similar to Gudea's and he wears a long robe with soft sleeves. The god is seated on a raised throne and appears to deliver a staff and ring, symbols of power, to the king. From his shoulders spring flames which recall those that issued from the head of Moses after his descent from Sinai. Although the two figures are shown in profile, their long beards are shown as from the front. The whole firmly ordered composition bears witness to a sure knowledge of plastic expression.





WINGED GENIE WITH AN EAGLE'S HEAD. *Gypseous alabaster. Nimrud (Assyria), 9th cent. B. C. 45.3 × 20.9 ins.*

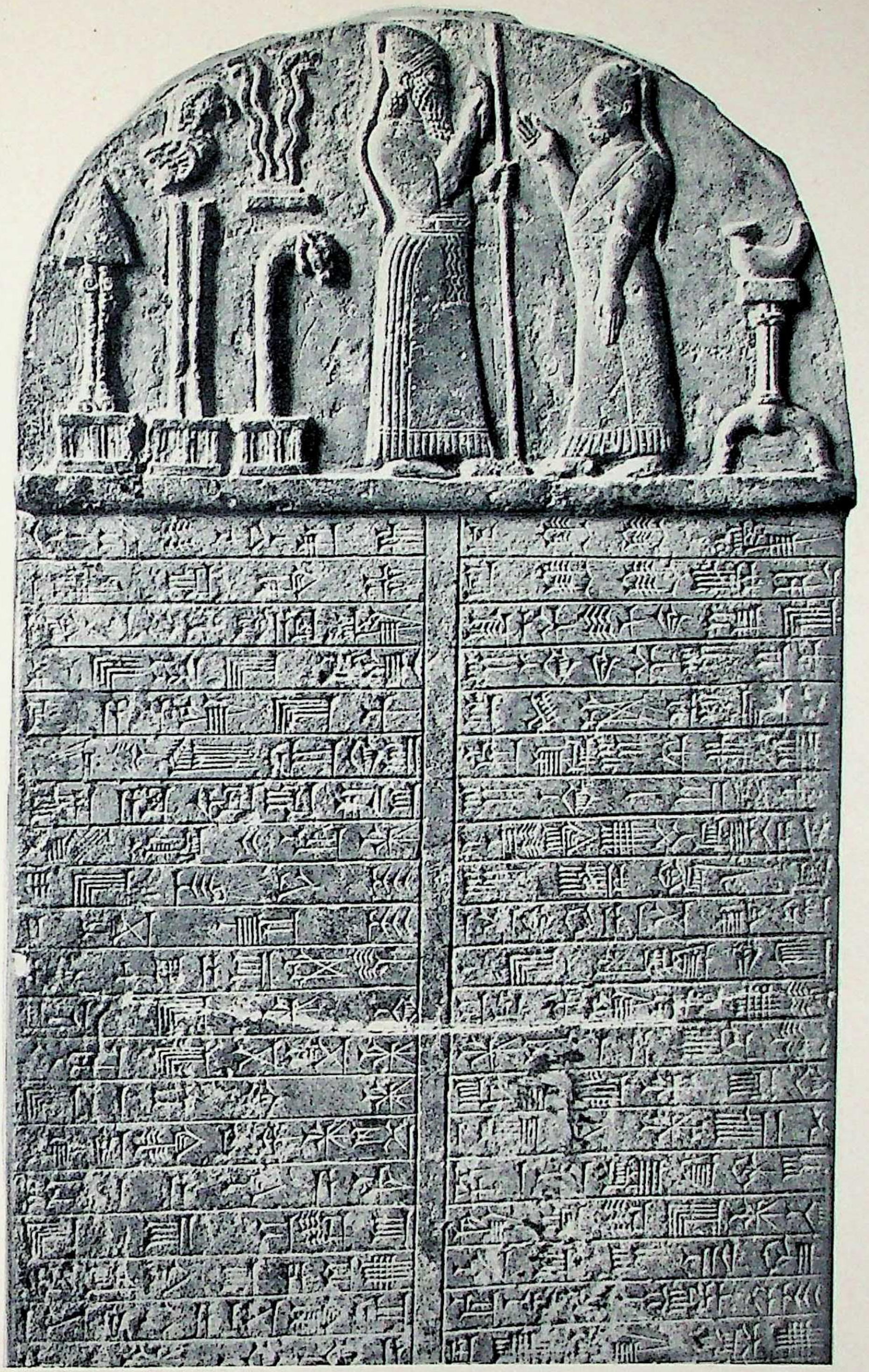
This protecting genie comes from the palace of King Assurnasirpal. Sculptural strength unites with a deliberate sense of rhythm to arrange the countless well-defined details with rare taste. Though designed for use the work is characterised by a decorative elegance particularly noticeable in the design of the head, the long draped shawl and the wings. Equally fine is the bold stylistic representation of the muscles of the left leg.

WINGED BULL WITH HUMAN HEAD. *Gypseous alabaster. Khorsabad (Assyria), 8th cent. B. C. Height: 192.9 ins.*

This colossal figure kept watch, along with many others, over the threshold of the palace of Sargon II. Its function was to forbid access to the king's dwelling of malevolent powers, men, animals, enemies and fearsome spirits. The beard and fleece are represented by regularly spaced ringlets which contribute to the decorative effect without detracting from its impressive monumentality. The sculptor has provided the fantastic animal with five paws so that, when seen in profile, it presents four to the viewer. This is a strange example of a liberty deliberately taken in the face of formal realism.







KUDURRU OF MARDUK-ZAKER-SHUMI. *Limestone. Babylon, 9th cent. B. C.* *Height: 13 ins.*

A kudurru is a block of stone bearing witness to a royal deed of gift.

ASSURBANIPAL IN HIS CHARIOT. *Limestone (detail). Assyria (Nineveh), 7th cent. B. C.* *Height: 31.5 ins.*

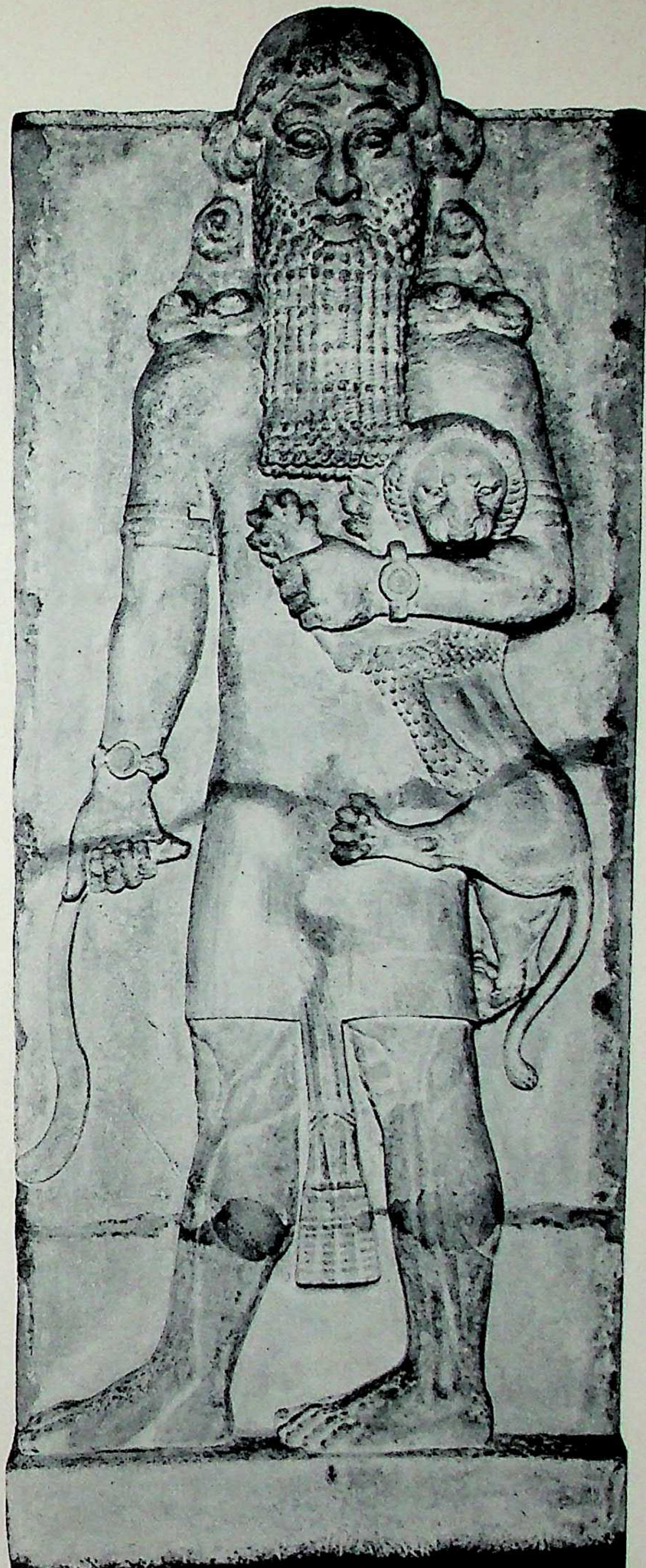
Note the finely carved geometrical motifs on the driving seat.





GOLD FUNERARY MASKS. *Phoenicia, first millennium. Height: 5.1 ins. and 3.5 ins.*

The custom of covering the faces of their noble dead with gold masks testifies to the contact of the Phoenicians, a nation of sailors and traders, with Mycenae, one of the sources of Greek art. The metal work is still crude but these portraits offer individual characteristics in an almost western style.



GILGAMESH AND THE LION. *Gypseous alabaster. Assyria (Khorsabad), 8th cent. B. C. Height: 166.5 ins.*

Gilgamesh, the legendary king of Uruk, anticipates the Greek Heracles and the Latin Hercules. This colossal figure comes from the palace of Sargon II to which it forbade access. In accordance with the rules of expressionism the head is out of proportion to the rest of the body and the leg muscles are modelled with a strength that anticipates the art of high relief. The lion clasped to the hero's thigh symbolises his power of reducing even the wildest beast to impotence. It can also be seen as the tamed animal ready to leap on an enemy when required, but meanwhile held in strict captivity by the king.



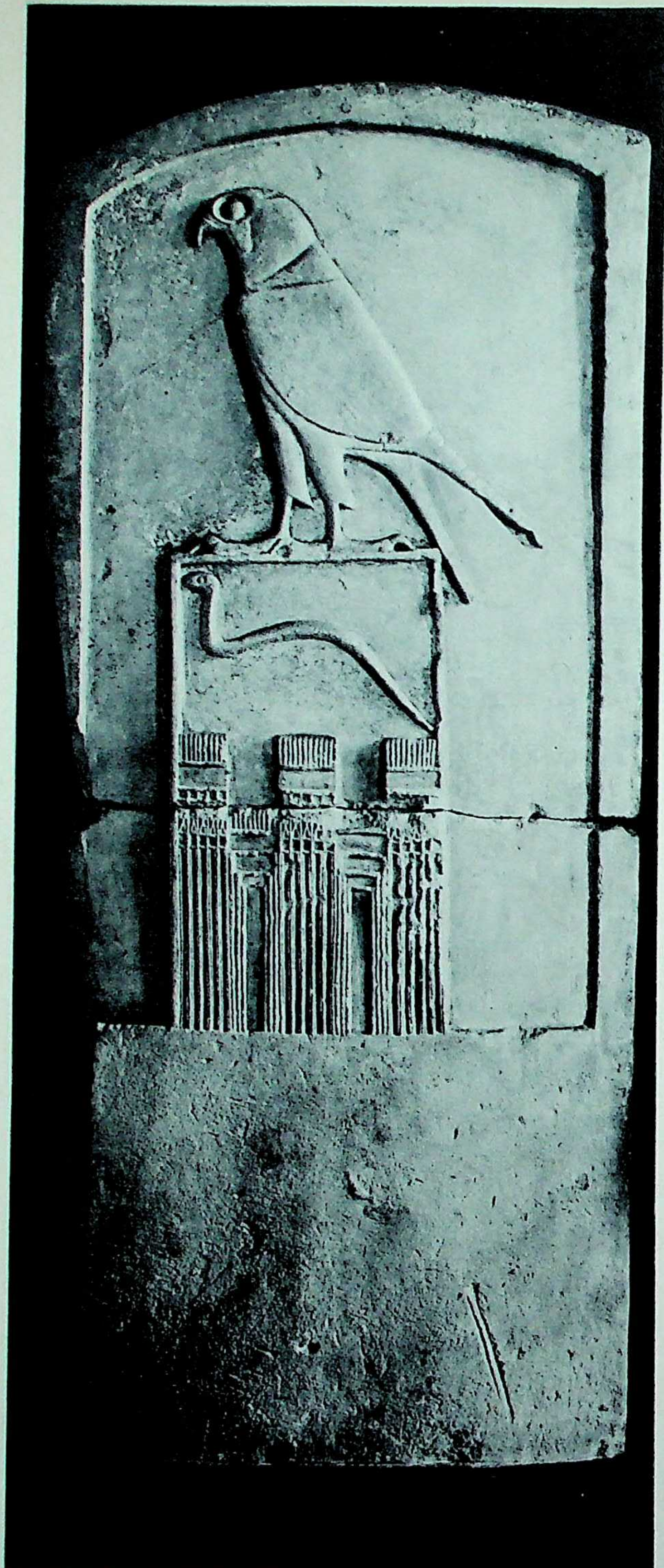
THE DEMON PAZUZU. *Bronze. Assyria, 8th cent. B. C. Height: 5.9 ins.*

The ring above Pazuzu's head shows that this was a kind of amulet to be hung round the necks of the sick. He is the personification of the south-west wind, king of the evil spirits of the air and, according to the inscription on his wings, " emerges in violent rage from the mountains."

WINGED GENIE. *Gypseous alabaster. Assyria (Khorsabad), 8th cent. B. C. 53.6×34.4 ins.*

The genie has a human face and wears a ritual tiara with horns. From his ear hangs a long jewelled pendant, sign of wealth, and his body is half clad in a kind of thick fleece. The ringlets of his hair correspond to those of his beard and are rhythmically arranged as are the feathers of his great wings.





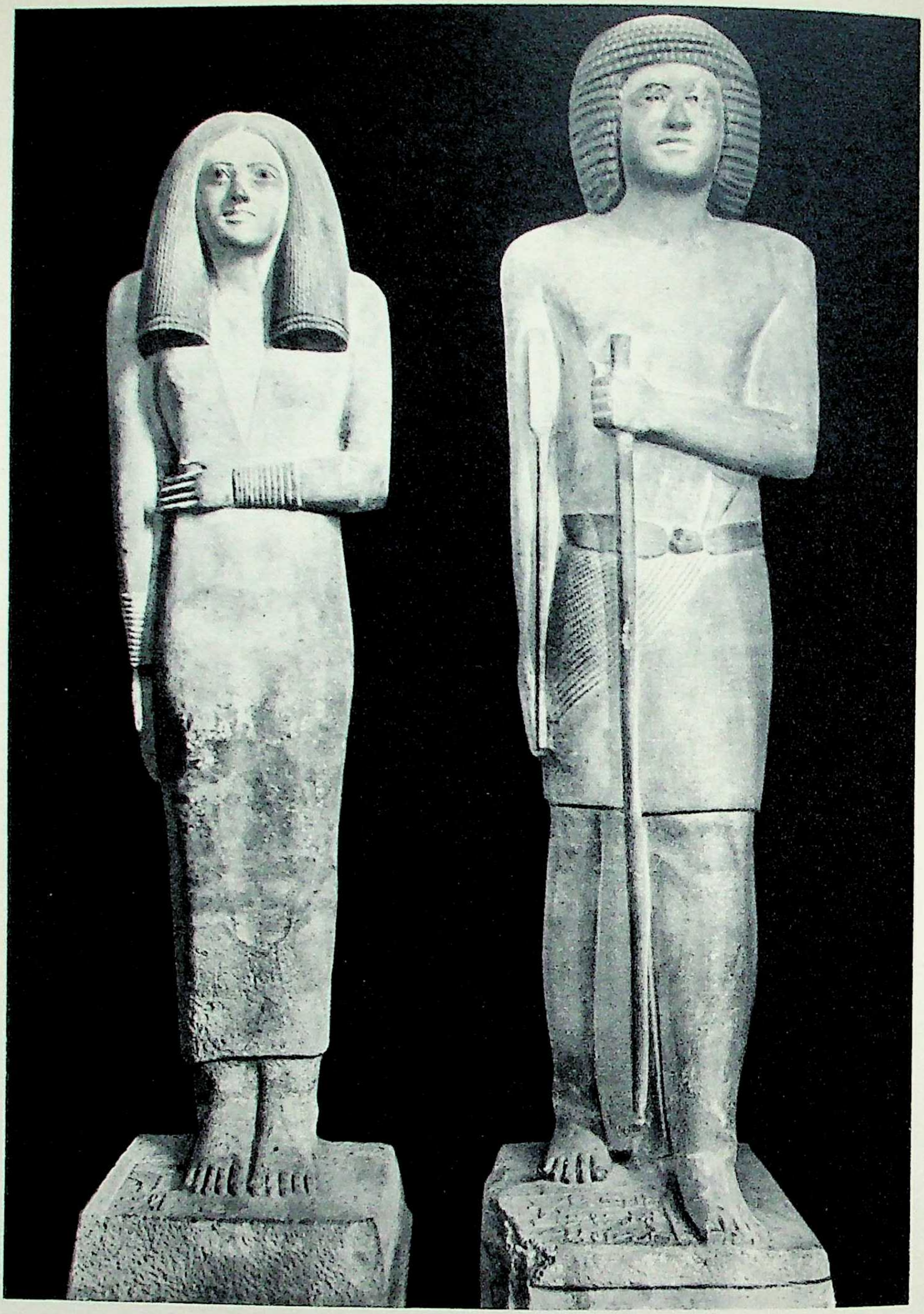
STELE OF THE SERPENT KING. *Limestone. Abydos, c. 3000 B. C. Height: 57.1 ins.*

Executed in the early historical period of Egypt, this stele comes from the cenotaph of King Djet whose hieroglyph was a serpent. Designed with an astonishing purity it can be seen above an architectural composition consisting of vertical reliefs in the form of columns and is itself dominated by a falcon, emblem of the god Horus.

PREHISTORIC VASE. *Terracotta. Nile Valley, neighbourhood of Abydos, end of fourth millennium. Height: 11.4 ins.*

This small jar with handles and a raised rim is decorated with diagonal stripes and a narrative scene whose meaning is obscure. It seems to include two boats with numerous oars, an animal like a goat, vegetation, and a dancer with her arms raised, and probably represents some ritual ceremony. This vase must be considered one of the most ancient and moving artistic evocations of the visible world.





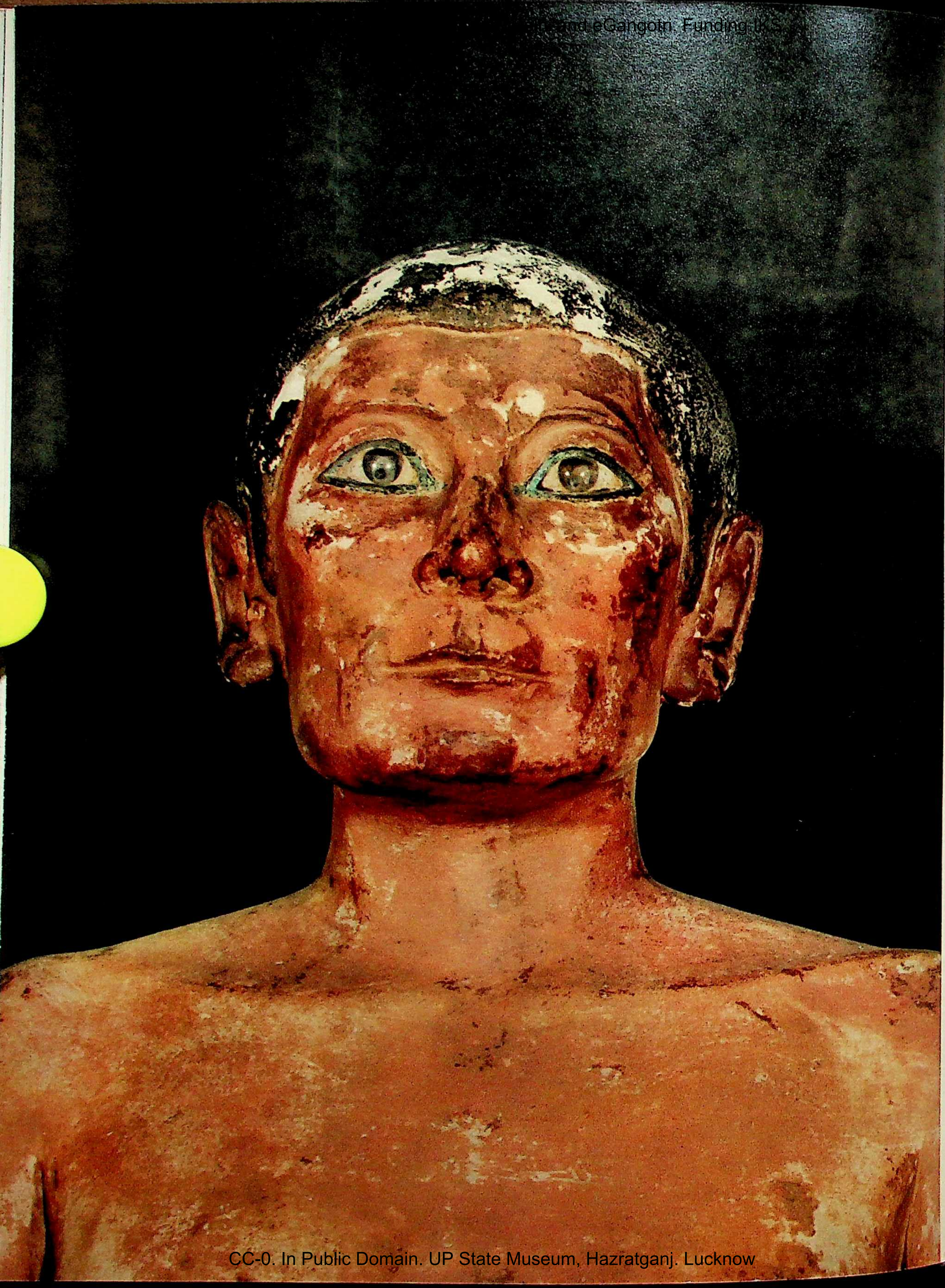
STATUES OF SEPA AND NESA. *Limestone. Egypt, third dynasty, c. 2500 B. C. Height: 60.6 ins. and 65 ins.*

The figures of the motionless woman and the man walking have their weights supported on the soles of both feet in accordance with the rule of frontality always upheld in Egyptian sculpture. No Egyptian sculptor ever represented a figure carrying its weight on one leg.

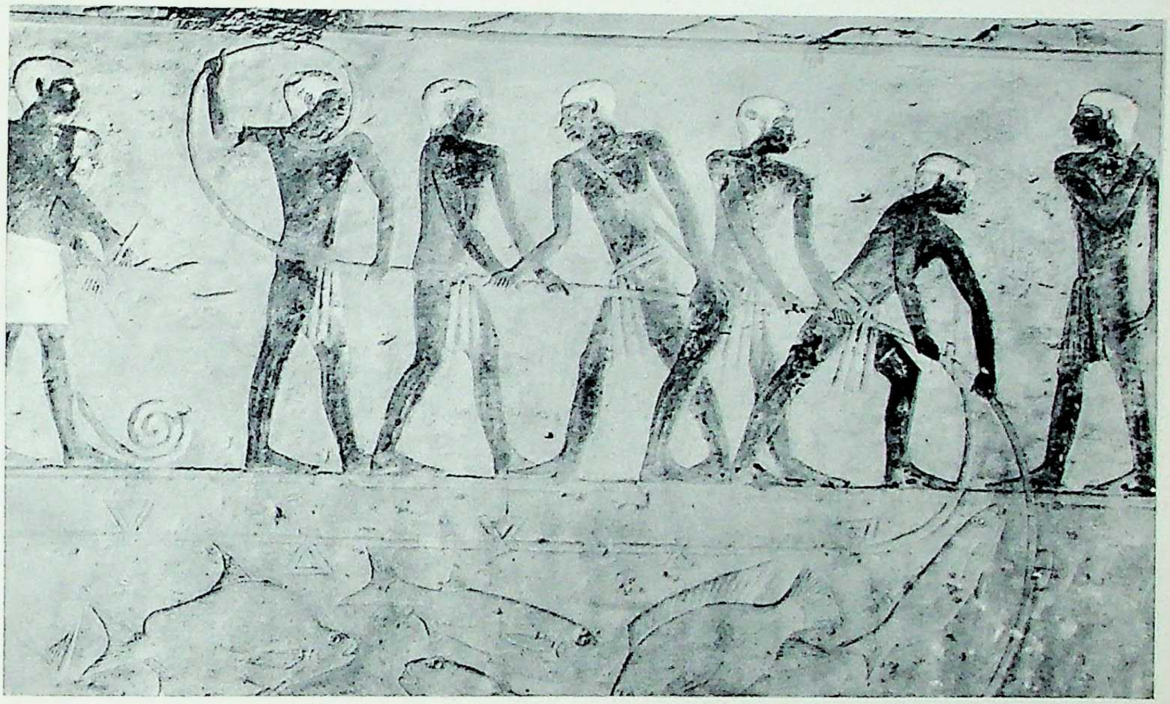


SEATED SCRIBE. *Painted limestone. Egypt (Saqqarah), fifth dynasty, c. 2375 B. C. Height: 20.9 ins.*

This is one of the most famous sculptures in the Louvre and in the whole world. It was discovered in 1850 by the French archaeologist, Mariette, in a tomb belonging to a provincial administrator named Kai, at Saqqarah in the desert to the west of Memphis. The scribe's name is unknown, but his statue was undoubtedly placed before Kai's funerary effigy, seeming to listen attentively before recording his master's orders and observations on the papyrus with the calamus that he holds in his right hand. The delicate and intelligent features of the finely modelled face contrast with the muscular and slightly thickened body, while the eyes with their incrustations of crystal and ebony create a striking effect. (See following page.)

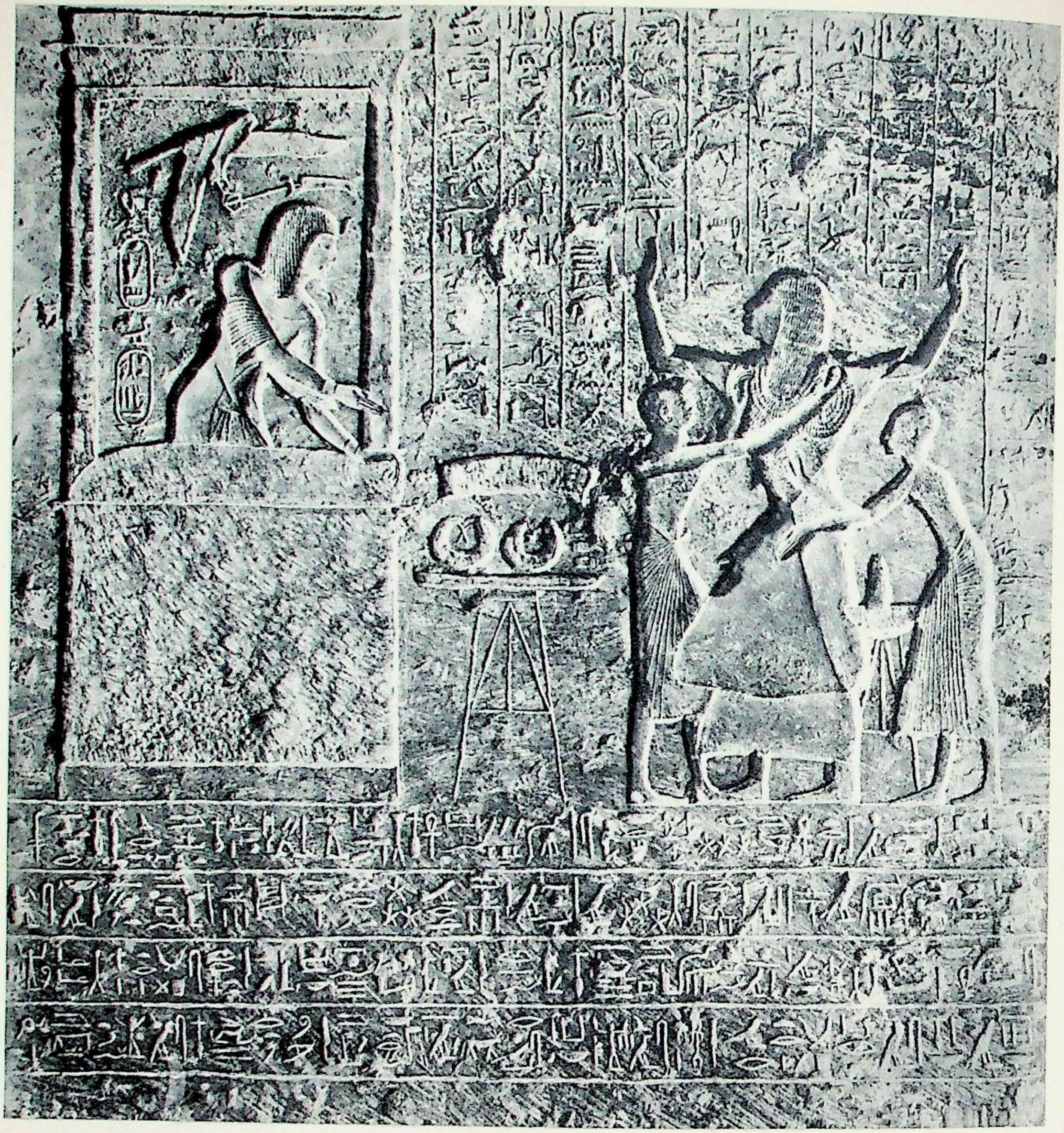






Bas-reliefs from the mastaba of Akhut-hetep. *Limestone. Saqqarah, fifth dynasty, c. 2500 B. C.*
*Heights: above, 13 ins.; below, 16.5 ins.*

Akhut-hetep was an official of the priesthood. His *mastaba* (the name given by Mariette's assistants to the tombs of the locality; the Arabic *mastaba* means bench), in accordance with Egyptian practice, was a real house where the dead man was supposed to live for eternity just as he had on earth. The burial place was made up of rooms decorated with bas-reliefs representing scenes from daily life. The upper scene depicts the scribes' office in Akhut-hetep's house while the lower shows his servants fishing.



STELE OF THE NECKLACES. *Limestone. Egypt (Saqqarah), nineteenth dynasty, c. 1300 B. C. Height: 49.6 ins.*

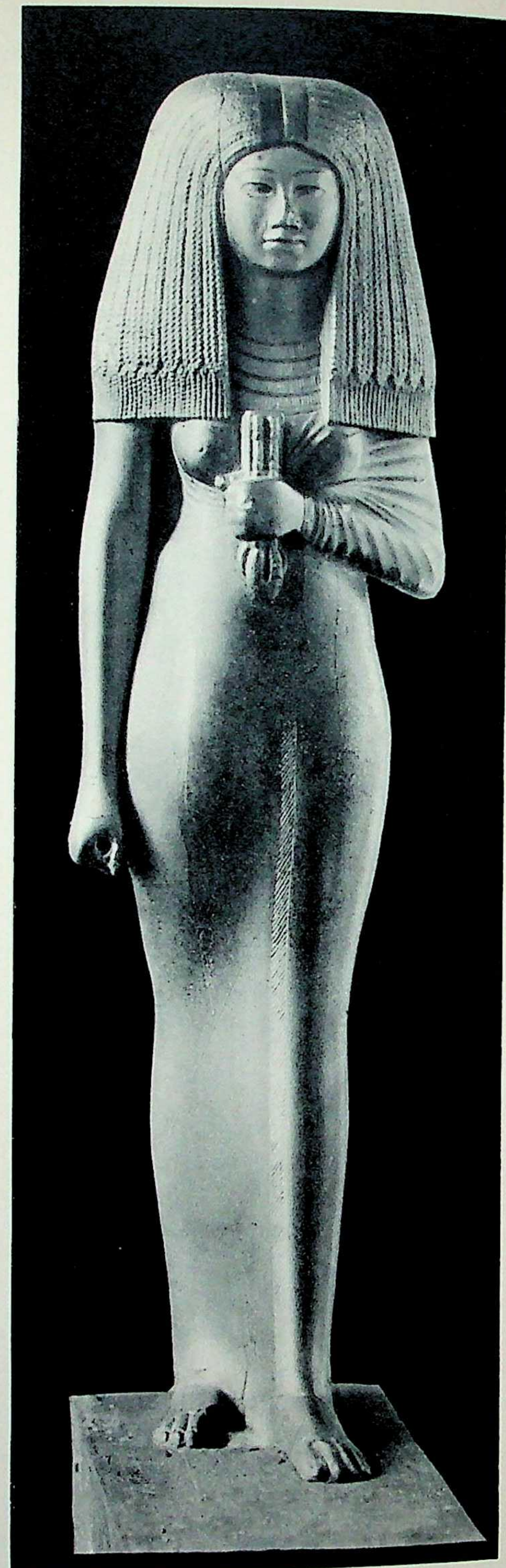
These reliefs depict a ceremony in the time of the Pharaohs. On the left is the royal loggia which was constructed in the palace façade and overlooked the temple courtyard, the two buildings often being next to one another. From such a loggia the Pharaoh used to distribute rewards, either personally or through a deputy. Here Seti I with the falcon Horus above his head is seen at the window. To the right Hor Min, one of his chief officers, has just received the gold necklaces which two servants are placing round his neck. A necklace was a mark of honour and distinction.



SARCOPHAGUS OF RAMESES III. *Pink granite. Egypt, 1170-1133 B. C. Height: 61 ins.*

The sarcophagus is covered with elegantly executed inscriptions and bas-reliefs. On the small sides are depicted the two sister goddesses: Nephtis and, reproduced here, Isis.





*Left:* The god Horus with a falcon's head. *Bronze. 8th cent. B. C. Height: 37.4 ins.*

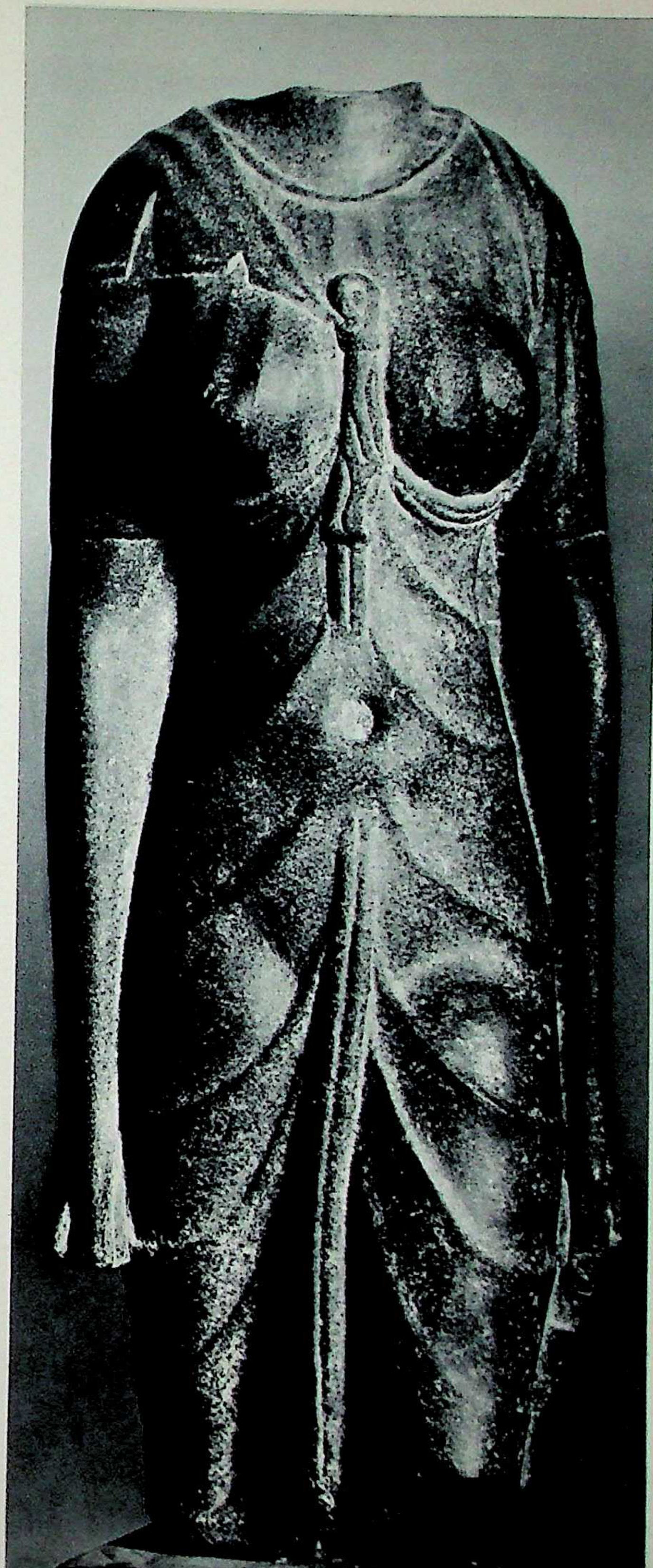
Horus, the sun god, is represented either as a falcon or as a figure with a falcon's head. This statue is cast according to the *cire perdue* process. Horus is shown making a gesture of purification, his arms stretched out in front of him.

*Opposite:* Lady named Tui. *Wood. Nineteenth dynasty, c. 1325 B. C. Height: 13.4 ins.*

This is held to be one of the most fascinating statuettes of its period. The close-fitting tunic reveals the supple elegance and delicate modelling of the body, while a heavy wig accentuates the curves of the youthful face.

*Right:* Statue of a woman. *Black basalt. Greco-Alexandrian. Height: 27.2 ins.*

This is almost certainly a representation of Isis. Particular interest lies in the execution of the details of the clothing. Through the delicate transparency of the draperies the modelling of the body is revealed with exact yet poetic realism.





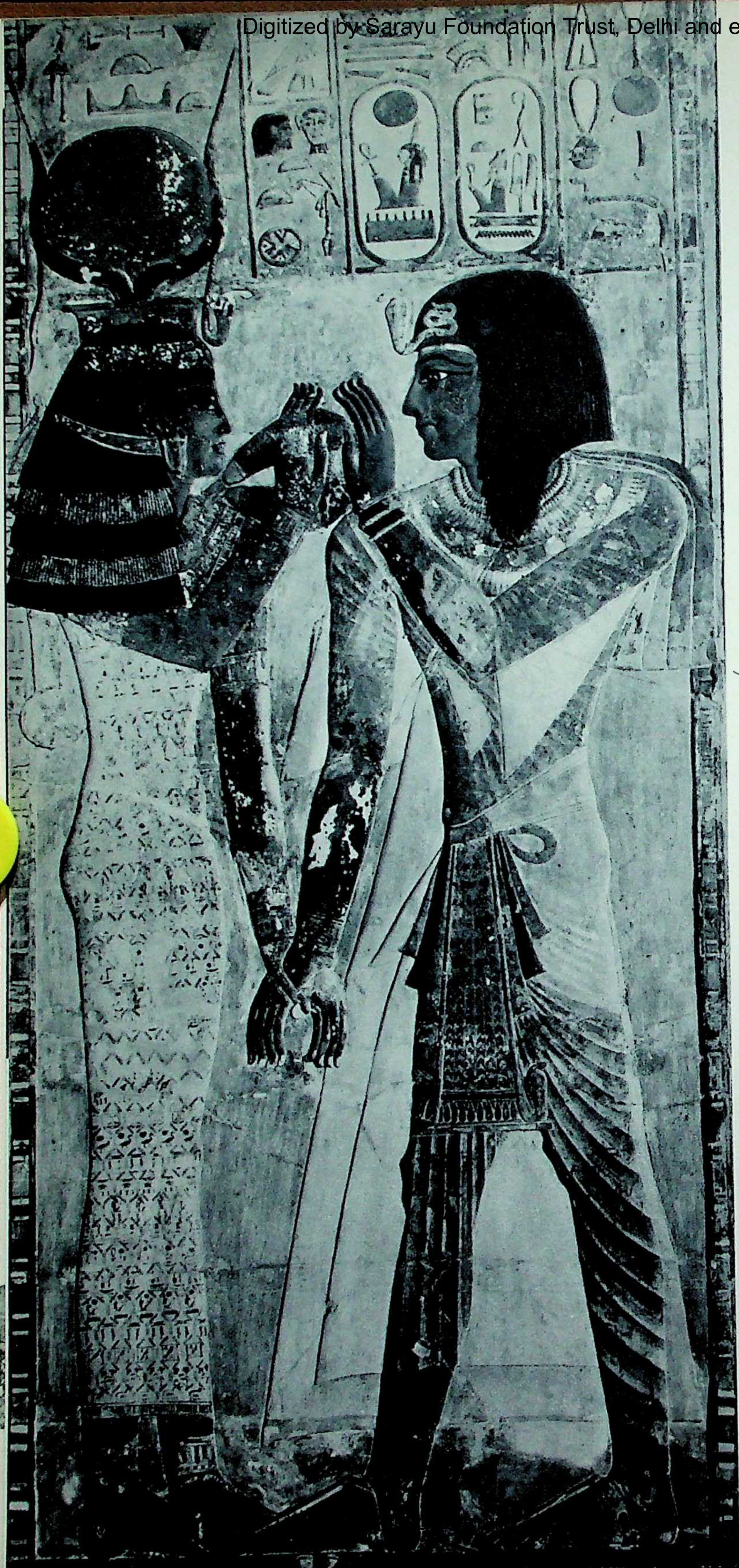
Head of Amenophis III. *Pink granite. Eighteenth dynasty, c. 1400 B. C. Height: 82.7 ins.*

From the time of the Middle Empire, colossal statues of the Pharaohs formed one of the elements of temple architecture. The most famous of them are the colossi of Memnon which appear to be related to this Amenophis III. The Pharaoh with his elongated almond-shaped eyes, their brows clearly stylised, presents the idealised characteristics common to Amarnian art.

Bust of Amenophis IV (Akhenaton). *Limestone. Eighteenth dynasty. Height: 21.7 ins.*

Amenophis IV, who took the name of Akhenaton, was the schismatic Pharaoh who abandoned the religion of Ammon and transferred the capital of Egypt from Thebes to Tell-el-Amarna. The Amarnian sculptors broke with the conventions of traditional art, preferring to take their inspiration from nature, especially in medium-sized or small works. With his helmet of blue leather, Akhenaton presents delicately modelled, almost melancholy features.





KING SETI I AND THE GODDESS HATHOR. *Limestone. Nineteenth dynasty, 1308-1298 B. C. Height: 89.3 ins.*

This bas-relief with its glowing colours comes from the tomb of Seti I in the Valley of the Kings and shows Hathor, goddess of joy, music and fecundity. She is offering the Pharaoh her necklace, emblem of her divinity and pledge of her protection. Beneath their close-fitting, transparent draperies their bodies are clearly defined.

ILLUSTRATION FROM THE FUNERARY PAPYRUS OF NEB-GED. *Thebes (?), end of the eighteenth dynasty. Height: 12.2 ins.*

The hieroglyphic text on the right consists of the prayer addressed to Osiris by the dead man, a scribe, who is seen carrying a tablet in the girdle of his white robe. A goddess with a vulture's head stands at the god's side. The women accompanying Neb-Ged are his mother and sister. In front of the god is a decorative arrangement of various offerings.





QUEEN KAROMANA. *Bronze inlaid with gold and silver. Twenty-second dynasty, c. 950 B. C. Height: 32.1 ins.*

The young queen, wife of Takelot II, is dressed in a clinging robe whose finely decorated material resembles a bird's plumage. Her regular features are imbued with an expression of gravity which indicates that this may have been a ritual statuette. Or perhaps the charming queen was a musician and she is in the act of shaking the sistrum. However this may be, the metalwork is exquisitely refined.

STATUE OF NEKHTHORHEB. *Plaster. Twenty-sixth dynasty. Height: 58.3 ins.*

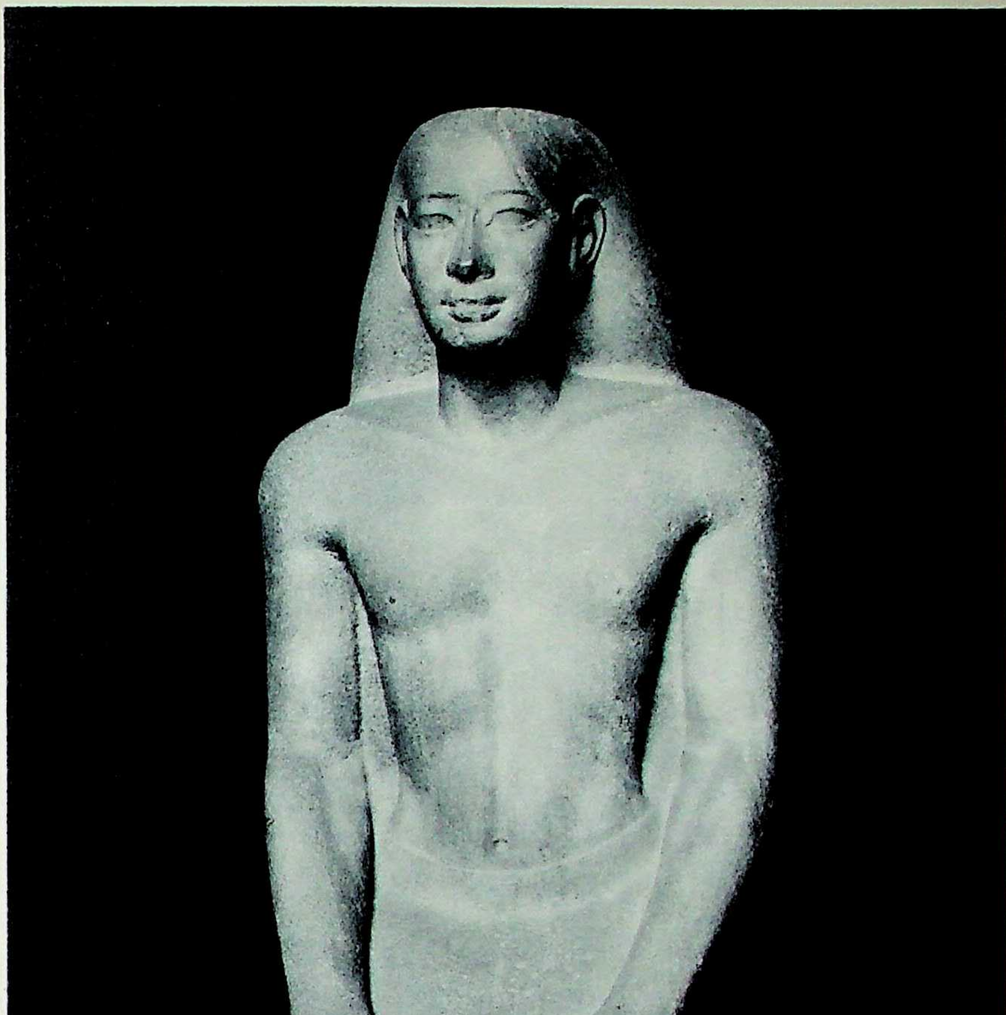
The prince is represented in an attitude characteristic of works from the Middle Empire. He kneels with his arms stretched out along the loin-cloth which makes up his clothing. But the realistic muscles and the gracious half-smiling face are no longer in the archaic style. Hieratic grandeur yields to naturalism.

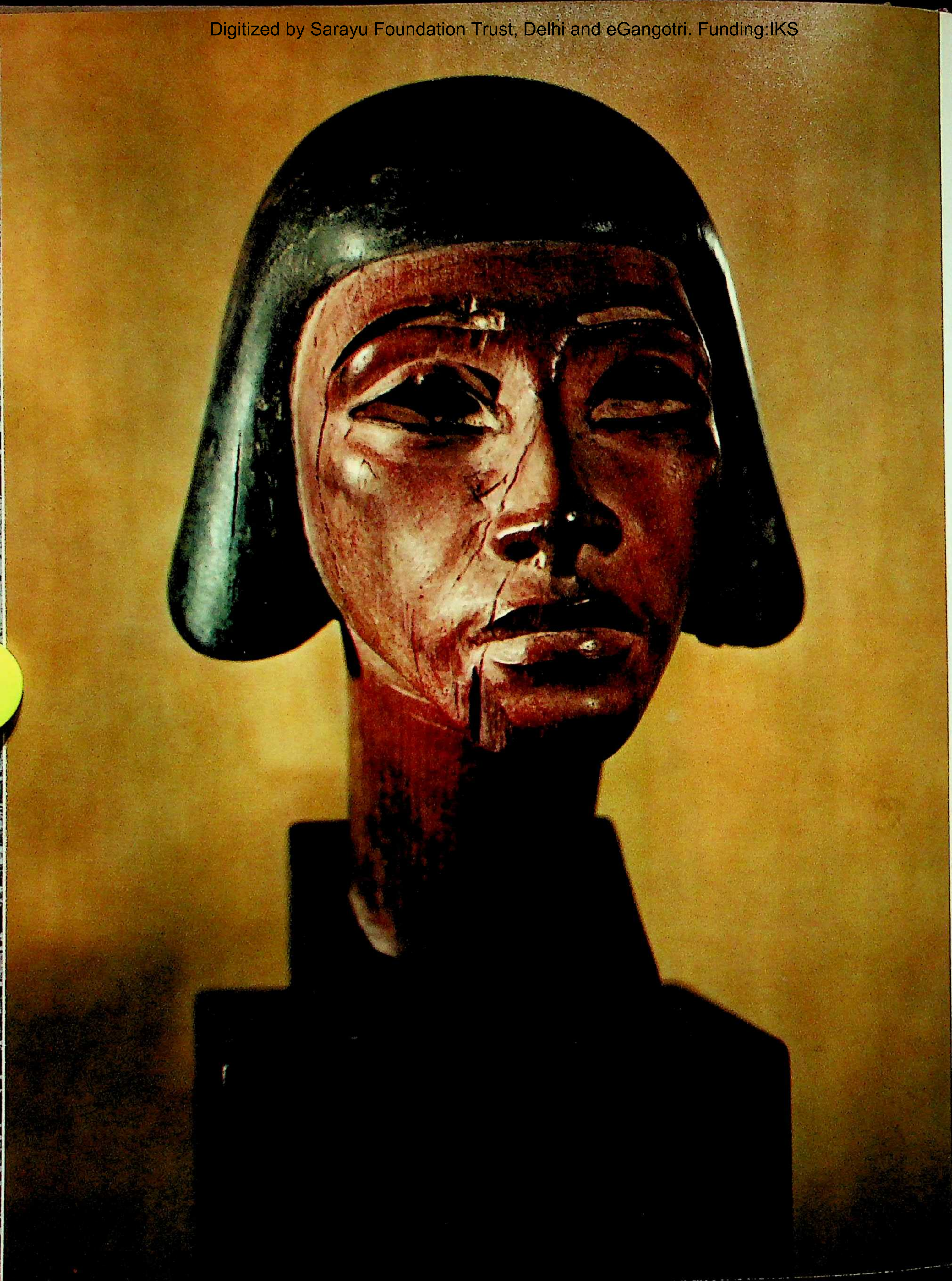
*Following pages:*
*Left:* WOODEN HEAD. *Eighteenth dynasty. Height: 7.1 ins.*

Because of its size this piece seems to have formed part of the decoration of a musical instrument, probably a harp. The man is evidently a king and his face bears every sign of physical suffering and melancholy. The effect must have been all the more striking when the empty eye sockets were inlaid with coloured stones.

*Right:* A BEARER OF OFFERINGS. *Painted wood and stucco. Early Middle Empire, tenth-eleventh dynasty. c. 2000 B. C. Height: 40.6 ins.*

This statue with its close-fitting tunic suggests warmth and youth. In the vessel carried on the girl's head is the customary offering of a leg of beef.







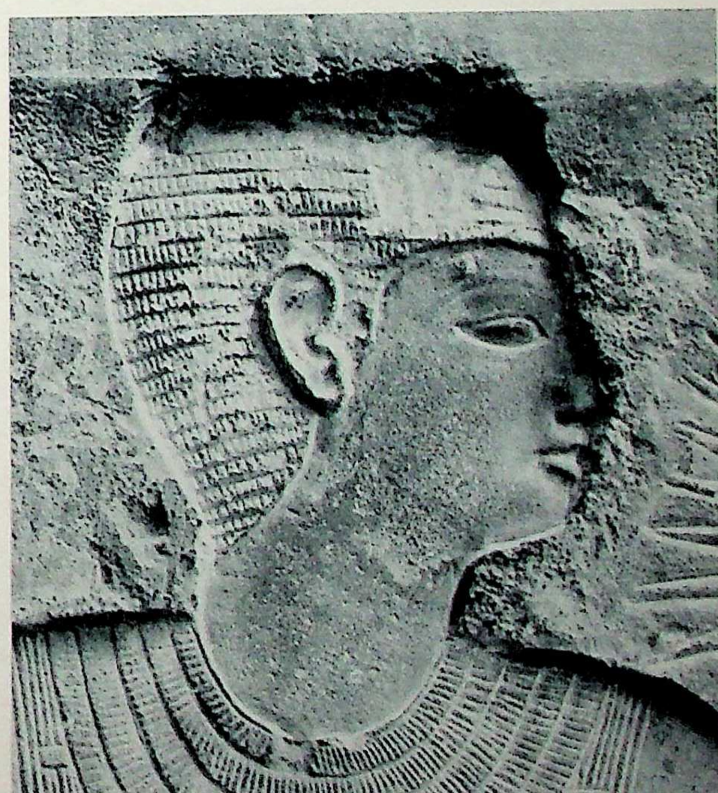




YOUNG WOMAN SMELLING A LOTUS FLOWER. *Limestone. Fragment of a mastaba from Memphis. Style of fifth dynasty, c. 2300 B. C. Height from top of wig to foot of stone: 47.2 ins.*

RELIEF OF MENKAUHOR. *Limestone. Fifth dynasty. Height: 32.3 ins.* Discovered by Mariette at Memphis.





*Details of preceding reliefs.*

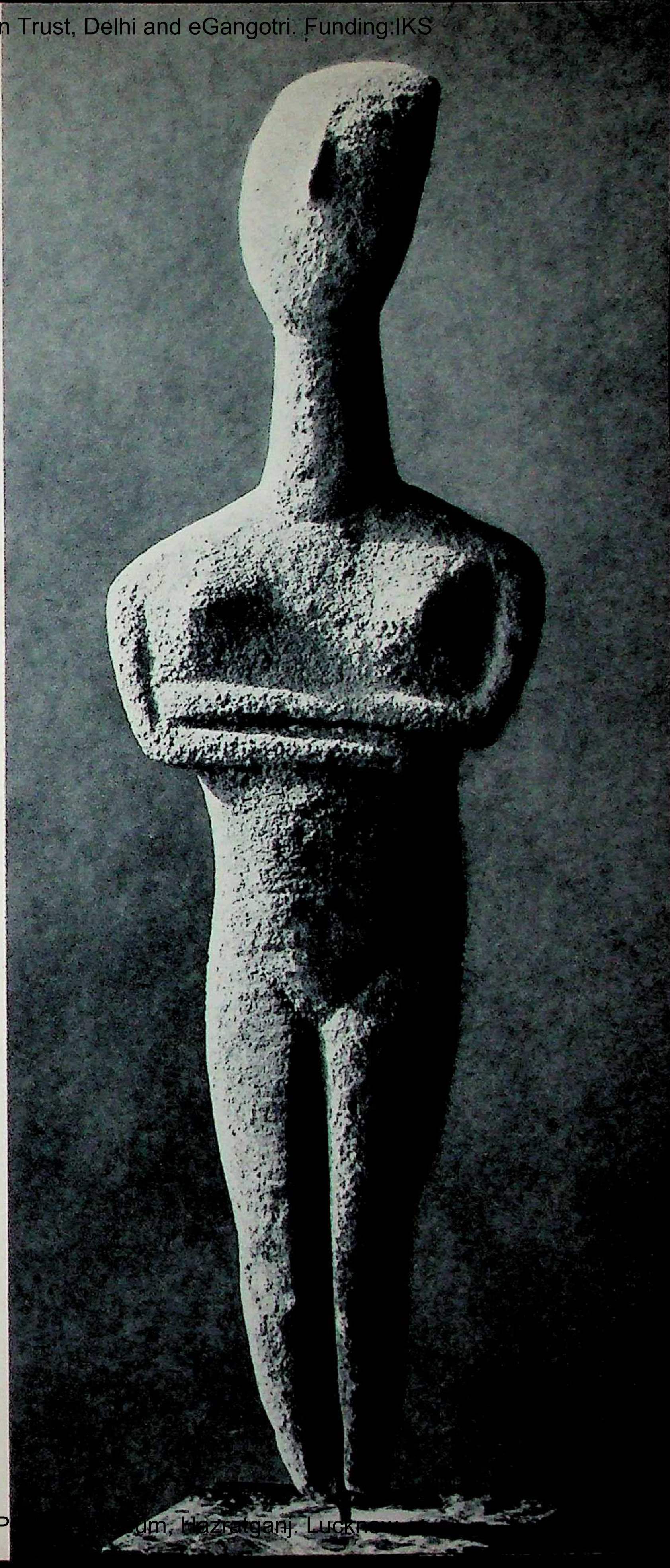


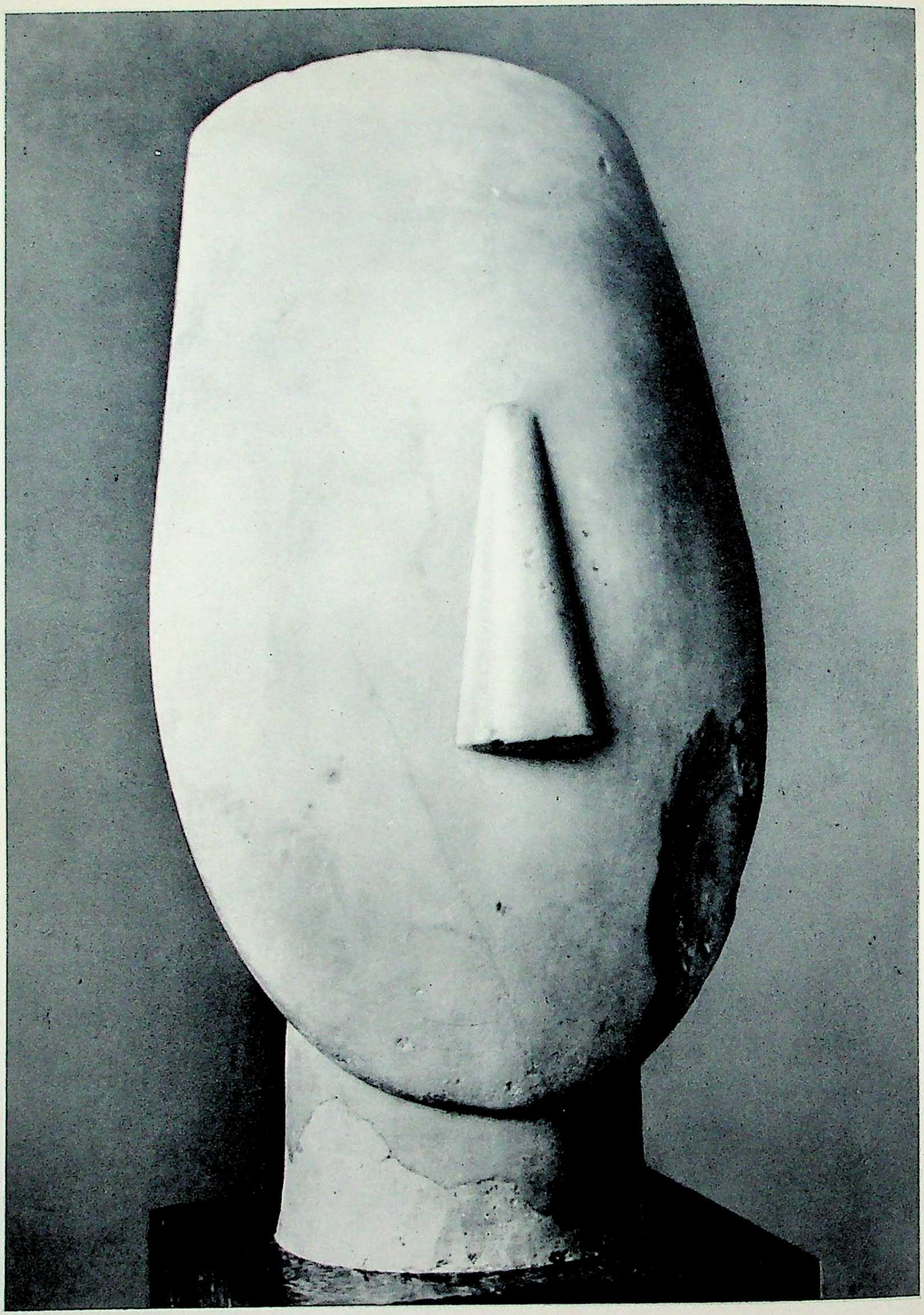
IDOL OF THE CYCLADES, FROM PAROS. *Marble. Creto-Mycenaean, 2500-2000 B.C. Height: 11.4 ins.*

Works of this kind, made of clay or stone, have been discovered in the Greek islands and also throughout the mainland. The representation of the human face is simplified to the fullest extent.

ROYAL HEAD. *Opaque glass. Eighteenth dynasty. Height: 3.5 ins.*

Other names for this piece are the *Blue head* or *Head of an Amarnian princess.* It may even be a portrait of the Pharaoh, Tutankhamon, who died at the age of twenty. The sitter is young and the face admirably reflects the elegance of Amarnian art. The neck was originally supported by a piece of bronze which indicates that the head may have belonged to a statuette cast in this metal. The technique of opaque glass has never achieved a higher degree of perfection.





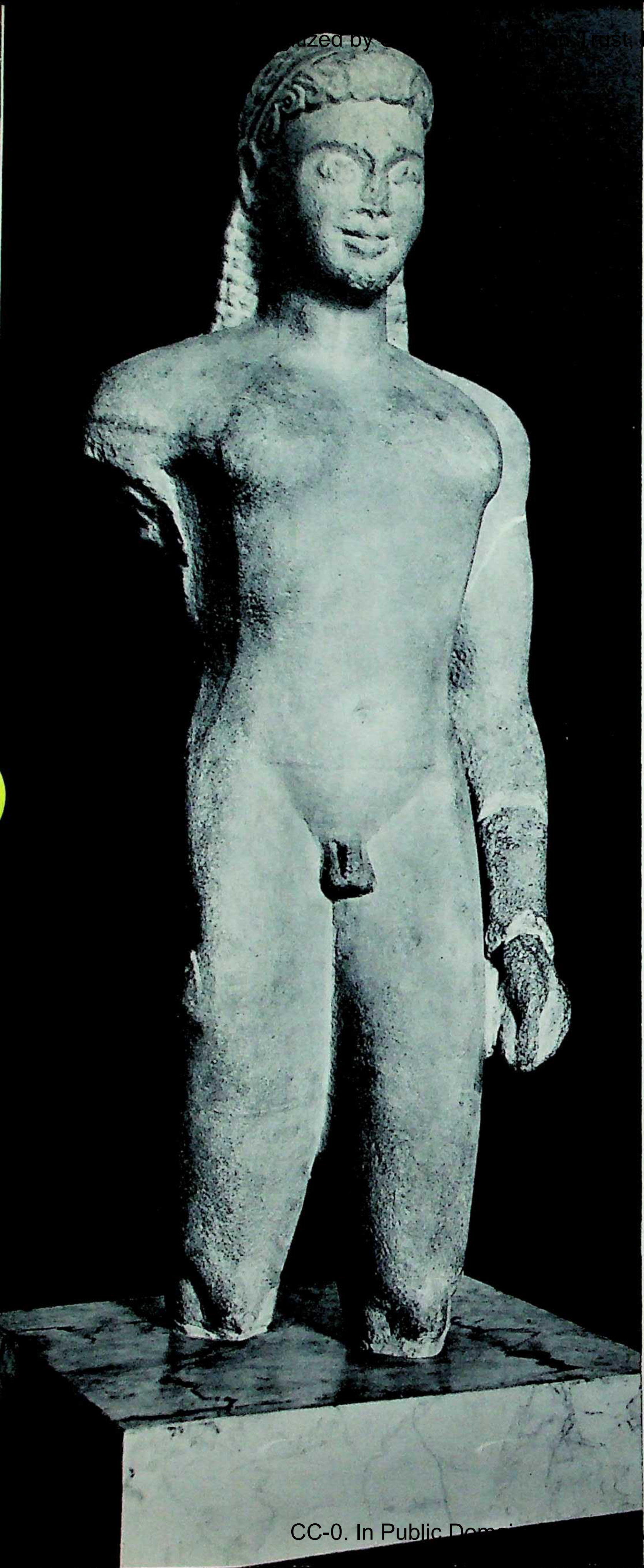


Pyxis cover. *Ivory. Mycenaean, 14th cent. B. C. Height: 5.5 ins.*

√This ivory, representing the goddess of fecundity, was discovered at Ras-Shamra-Ugarit in Phoenicia, and reveals the cultural connections between Asia and the Greek islands. At each side of her is a ram browsing on the ears of corn in her hands.

Head of an idol from the Cyclades. *Marble. Island of Amorcos, 2500-2000 B. C. Height: 10.6 ins.*

The power of suggesting intellectual reality by means of form, volume, proportion and relief here takes on an overwhelming force.



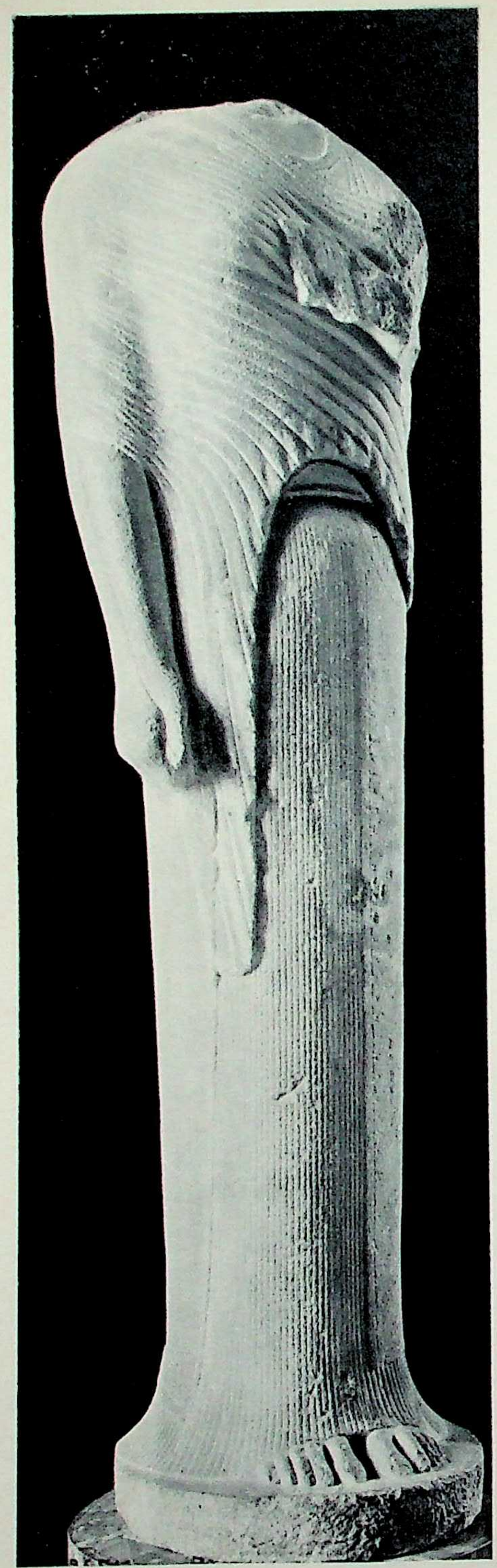
ARCHAIC KOUROS FROM PAROS. *Marble. Mid-6th cent. B. C. Height: 40.6 ins.*

Statues of naked youths, such as this, symbolising male beauty, were often made as offerings to divinities in temples or tombs. As with Egyptian statues, the archaic kouros was subjected to the law of frontality, but the muscles are so modelled as to indicate intensity of life: the face and eyes have power to see, the lips smile.

CRATER FROM THE DIPYLON CEMETERY, ATHENS. *Pale brown clay and black glaze. 8th cent. B. C. Height: 13 ins.*

The type of Greek pottery known as geometrical is decorated with meandering lines, chevrons and swastikas. Towards the eighth century formalised human figures appear in the representation of funeral scenes, as on this crater, which shows the burial of a warrior. He is laid out on a state bed, watched over by stiff motionless figures shown in silhouette, while a great procession of soldiers on foot and in chariots passes by.





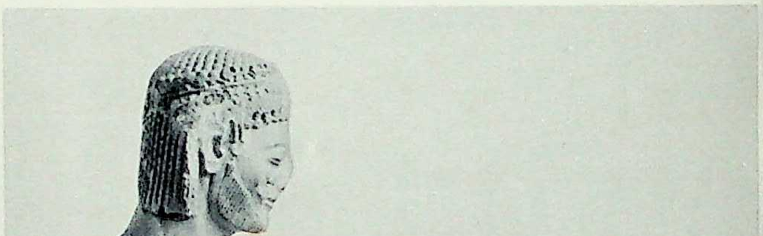
HERA OF SAMOS. *Marble. Second half of 6th cent. B. C. Height: 75.6 ins.*

This statue comes from the temple on the island of Samos dedicated to Hera, the wife of Zeus, and is held to be that of the goddess herself. She is clothed in chiton and himation and has a ritual veil around her shoulders. The suppleness and individual character of each of these garments are admirably rendered, as is the majestic elegance of the silhouetted figure.

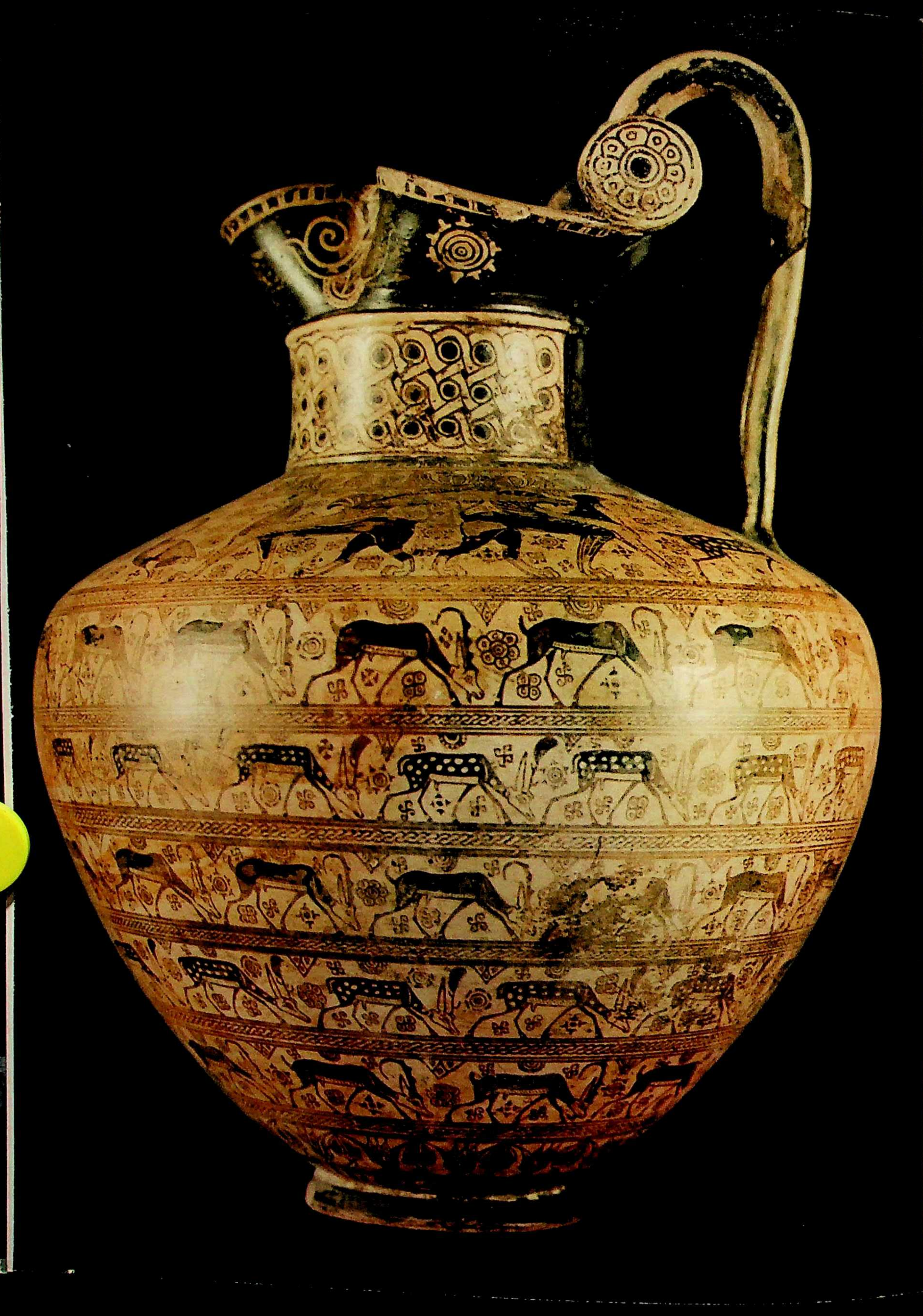
THE PAYNE-RAMPIN HORSEMAN. *Parian marble. Acropolis, mid-6th cent. B. C. Height of head: 11.4 ins.*

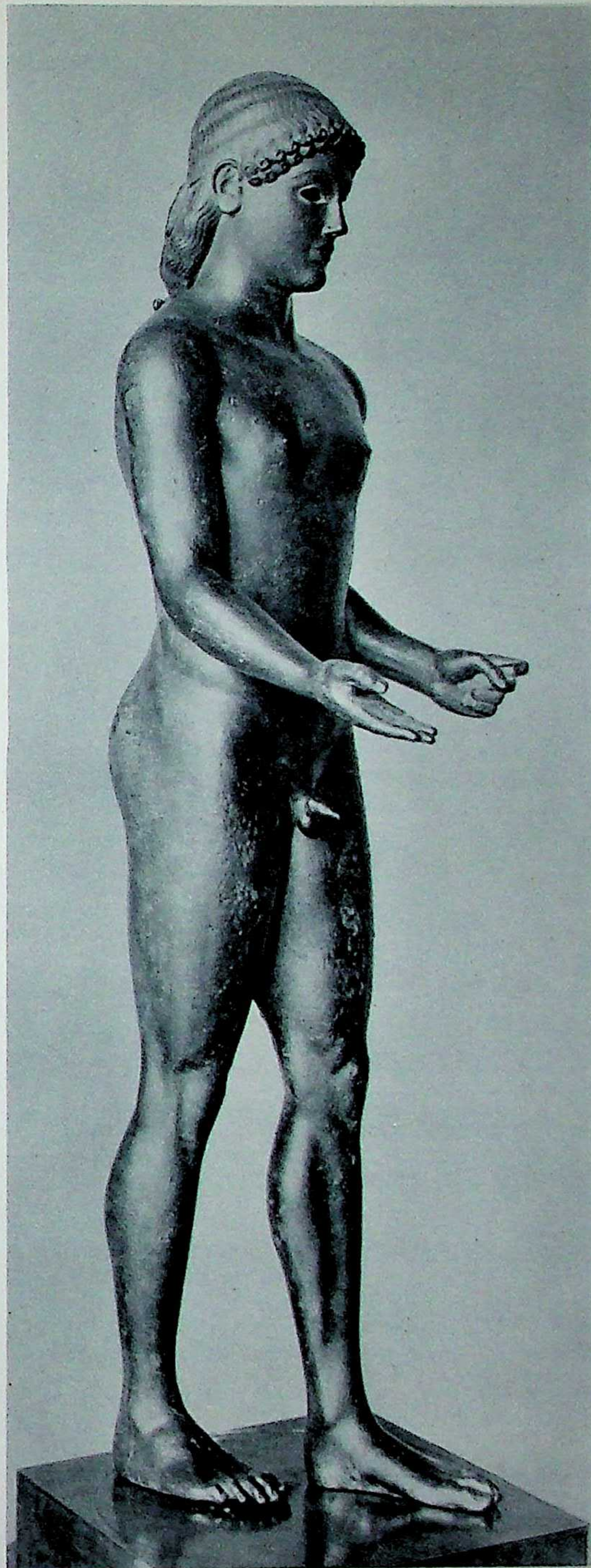
This figure is so called because the head was offered to the Louvre by the diplomatist, Rampin; in 1935 the English archeologist, H. G. G. Payne, added to it the rider's torso and a fragment of the horse. It is considered one of the earliest of all equestrian statues. For the first time the role of frontality is abandoned: the man's head no longer continues the axis of the body and the horse's head is also out of alignment.

*Opposite right:* DETAIL OF THE HORSEMAN'S HEAD.









APOLLO OF PIOMBINO. *Bronze. C. 500 B. C. Height: 45.3 ins.*

This is one of the few bronze statues surviving from the archaic period and comes from a Peloponnesian workshop. It takes its name from the place where it was discovered in Italy. The figure must have originally carried a fawn and a bow as offerings, and its eye sockets would have been inlaid with glittering stones.

RHODO-IONIAN OENOCHOË. *Terracotta. 7th cent. B. C. Height: 13.9 ins.*

Such vases were designed for pouring wine into cups. The neck of this one is decorated with geometrical motifs. Below it, the sides are occupied by bands one above the other, in which are lines of delicately silhouetted animals in dark colours picked out with white, violet and red. In the topmost band are monsters confronting one another.



PANATHENAIC PROCESSION. *Pentelic marble. Parthenon, east frieze, 447-432 B. C. 41.3×81.5 ins.*

The sculptor Phidias, responsible for the decoration of the Parthenon, caused the age of Pericles to be counted among the most glorious of all time. The Panathenaic procession which took place every four years in Athens in honour of the goddess Athene was composed of groups of horsemen, chariots, sacrificial victims, all advancing to the assembly of the Olympian gods.

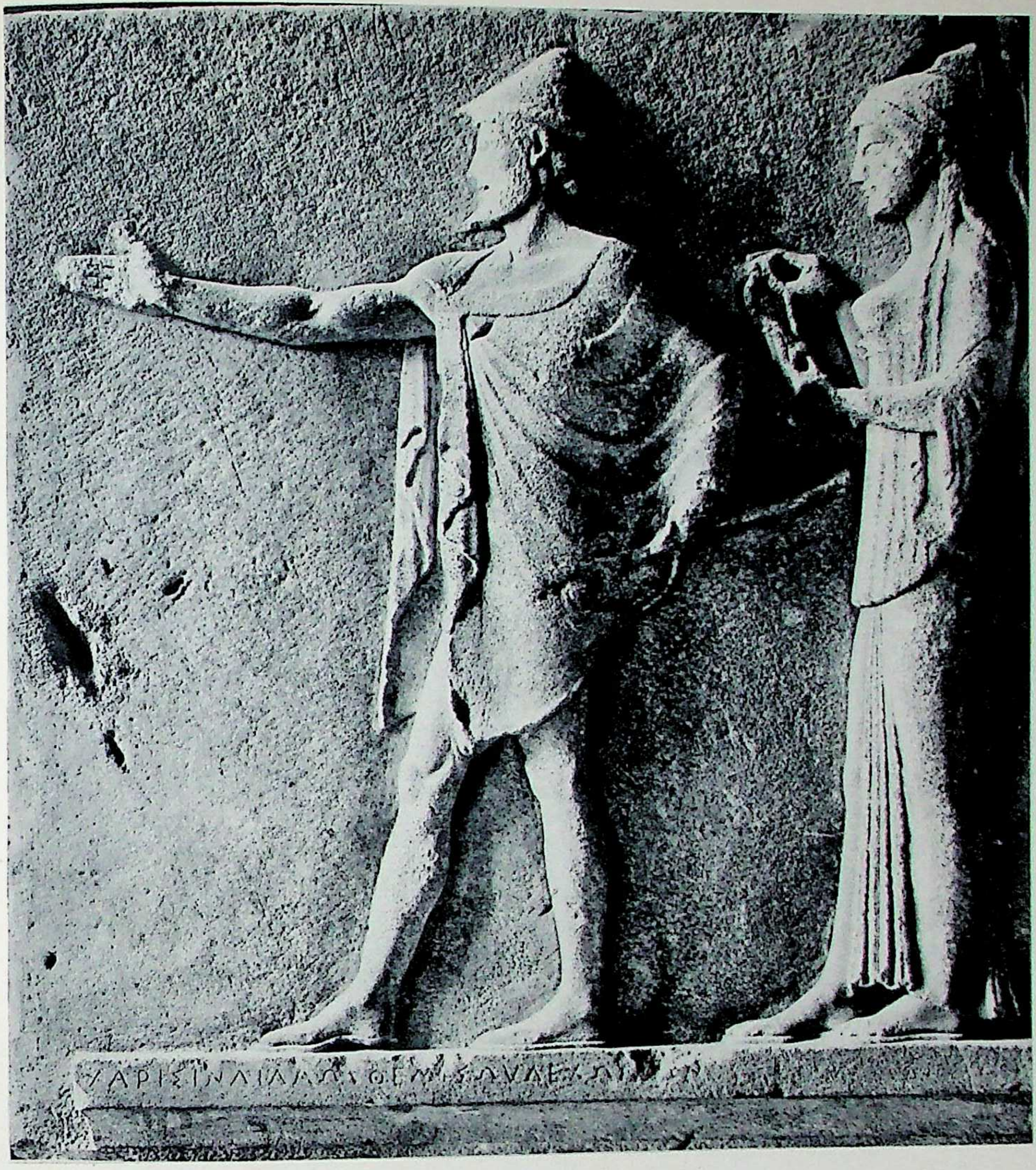


The fragment above shows maidens chosen from the most beautiful in the city, whose duty it was to carry the veil specially woven for the statue of Athene. Dressed alike, they advance two by two, the alternating male figures being marshals of the procession. The whole monumental composition suggests animation, due to the diversity of the solemn attitudes and the calculated placing of draperies.



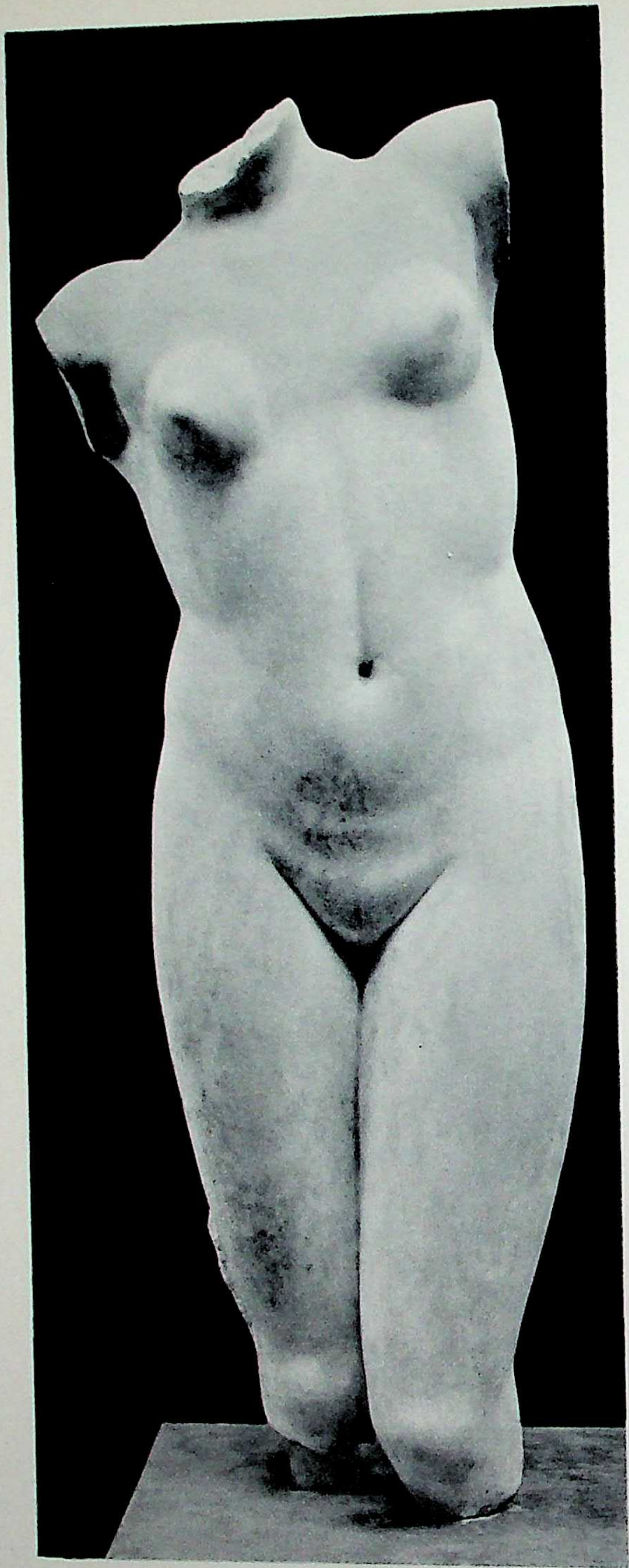
HEAD OF A HORSEMAN OR EPHEBUS. *Marble. Parthenon, north frieze, 5th cent. B. C. Height: 6.7 ins.*

The long procession on the north frieze of the Parthenon is made up of leaders of the sacrificial victims, sacrificers, chariots, horsemen, and musicians playing flutes and lyres. The majority of these figures are mutilated and headless. Among them is a youth with naked torso, his cloak floating behind him as he turns back on his horse. It is this movement that has caused the head seen above to be attributed to him: moreover it fits perfectly upon his body. It was when faced by similar works that Plutarch wrote: "A fresh bloom protects them from all hurt as if they have a living spirit, a soul of everlasting youth that guards them from growing old."



HERMES AND ONE OF THE GRACES. *Detail of a bas-relief from the Prytaneum of Thasos. C. 480 B. C. Height: 36.2 ins.*

On either side of the entrance to the Prytaneum, one of the administrative buildings of Thasos, were reliefs, one dedicated to Apollo and the Muses, the other to Hermes and the Graces. The executive magistrates held banquets there to which they invited visitors to the island or state functionaries. In the relief reproduced above, Hermes is shown by his attitude to be adopting the part of introducer. He wears a short cloak and conical hat and, in his left hand, carries the caduceus. The Grace who accompanies him watches over the yearly renewal of nature and symbolises the joy of the world. She contrasts with Hermes in her dress and static attitude, and recalls Ionian statues of the archaic period.



TORSO OF APHRODITE. *Marble. C. 440 B. C. Height: 47.6 ins.*

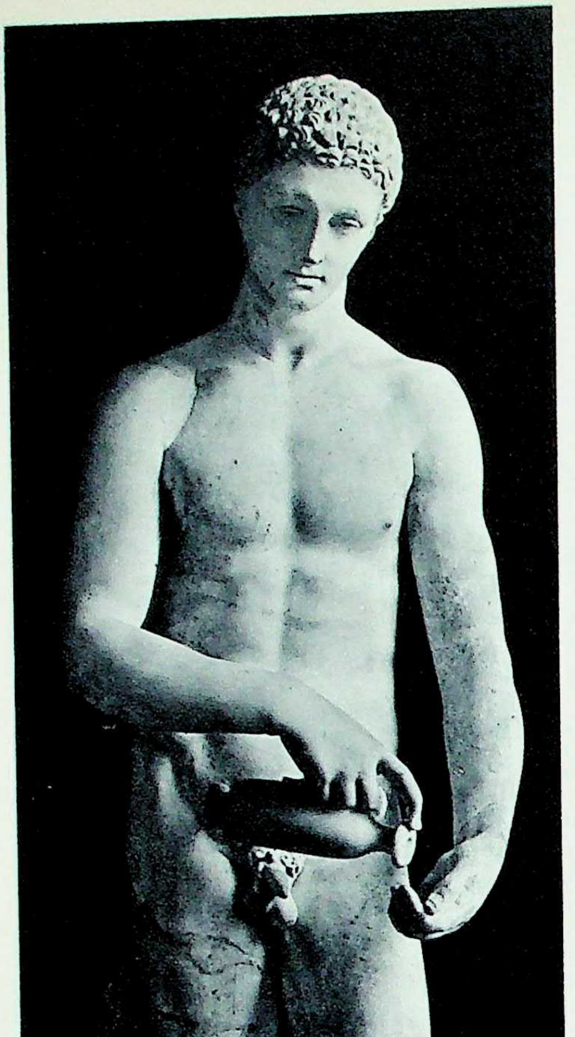
Praxiteles provided Greek sculpture with its first female nudes, a form rarely found in the sixth century and the first half of the fifth century B. C. The torso seen above is very similar to the famous Esquiline Venus in the Palazzo dei Conservatori at Rome. It has also been identified as Atalanta and Hydna. Its athletic build proves its place of origin to have been the Peloponnese.

HEAD FROM BENEVENTO. *Bronze. End of 5th cent. B. C. Height: 13 ins.*

This is a brilliant example of the skill attained by Greek craftsmen in bronze of the late fifth century.

A victor's crown won at the games rests on the hair, boldly represented with flowing locks. The gentleness of the face with its natural expression and harmonious features have caused this athlete's head to be attributed to the school of Polyclitus of Argos.









THE BARBERINI SUPPLIANT. *Pentelic marble. Last quarter of 5th cent. B. C. Height: 40.2 ins.*

This moving statue was also known as the *Abandoned Dido*, the *Delphic Pythia*, the *Dying Callisto* and *Danae receiving the shower of gold*. It is now held to be a funerary statue from Attica, executed after the death of Phidias. The melancholy expression of the face blends with a hint of subtle sensuality.

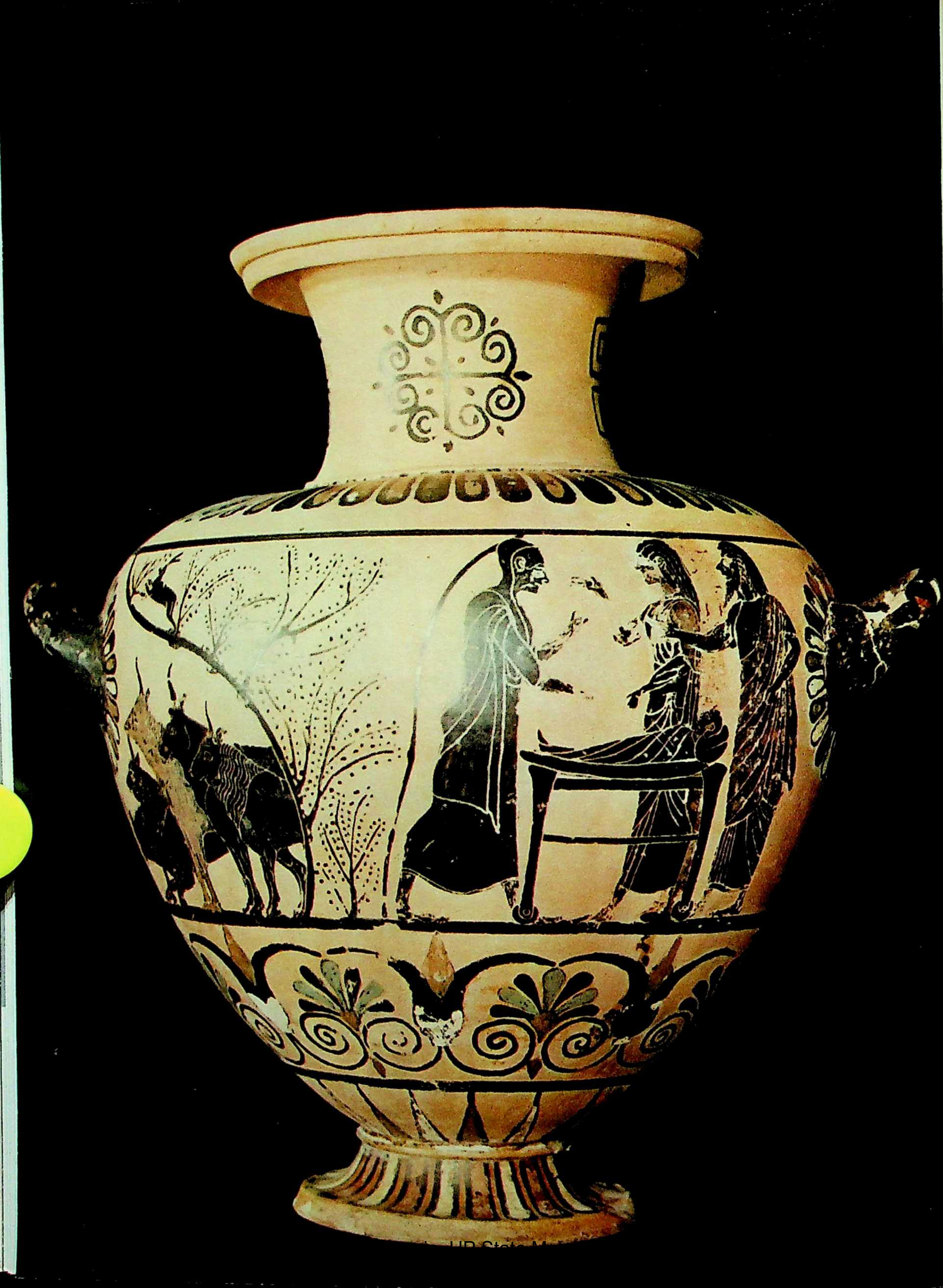
YOUNG ATHLETE – DIANA OF GABIES. *Parian marble. C. 345 B. C. Height: 65 ins.*

To the late period of Praxiteles are attributed works taking their inspiration from the grace and radiance of youth. The Diana, discovered at Gabies in 1792, is a fine example.



HYDRIA FROM CAERE (CERVETERI). *Clay. Ionian, 540-510 B. C. Height: 16.5 ins.*

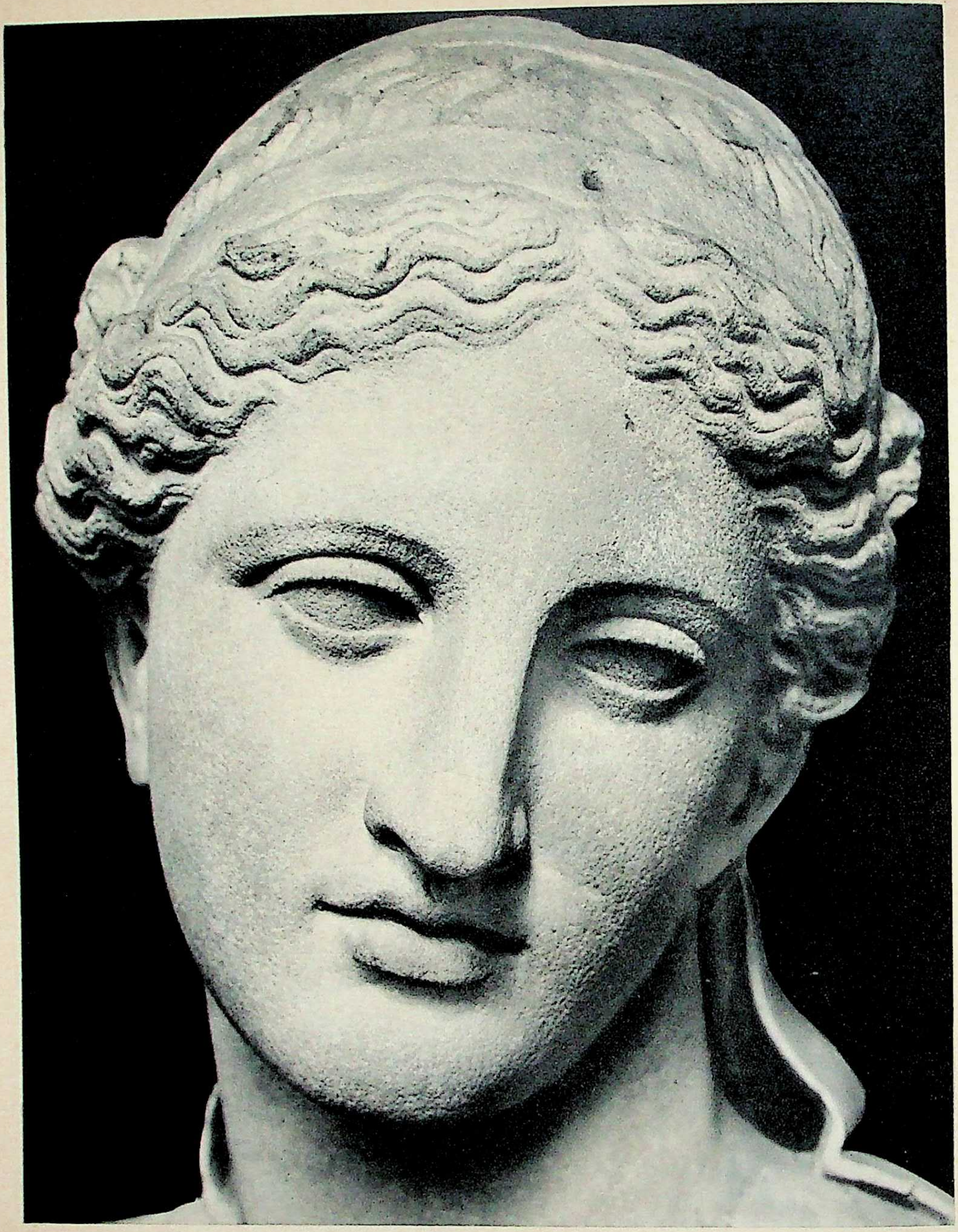
Found in Etruria, this hydria depicts young Hermes stealing the oxen of Apollo.





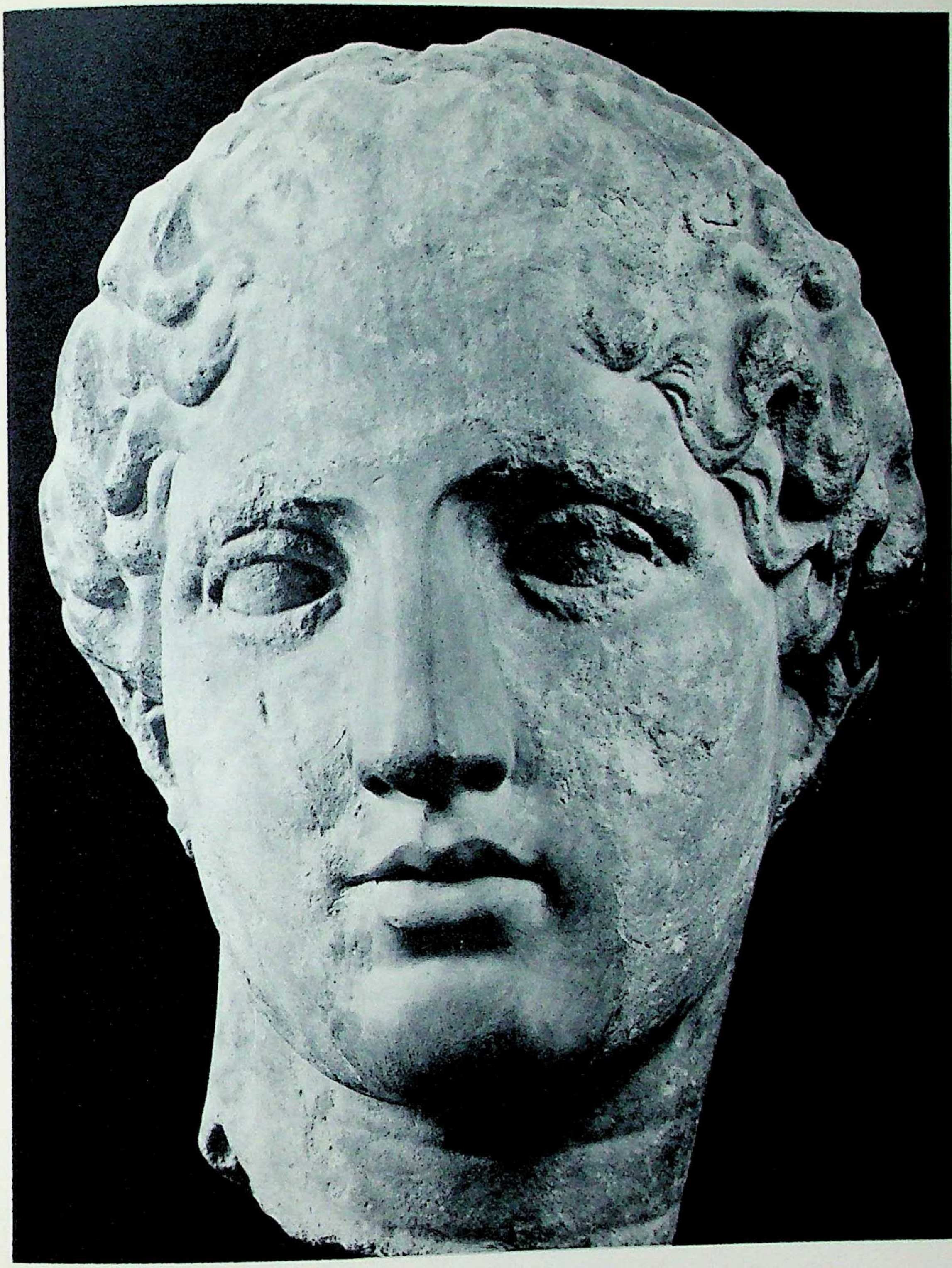
Cup of Theseus. *Clay. Attica, c. 500 B. C. Diameter: 15.8 ins.*

The piece is signed by Europhronius and represents Rheseus, under the protection of Athene, asking Amphitrite for the golden crown which will enable him to take his place among the gods.



Head of the Venus of Arles. *Marble. Replica of the Aphrodite of Thespiae, by Praxiteles. C. 376-360 B. C. Height: 76.4 ins.*

This is a replica of an early work of Praxiteles. It is rightly considered one of the first examples of the great classical tradition.



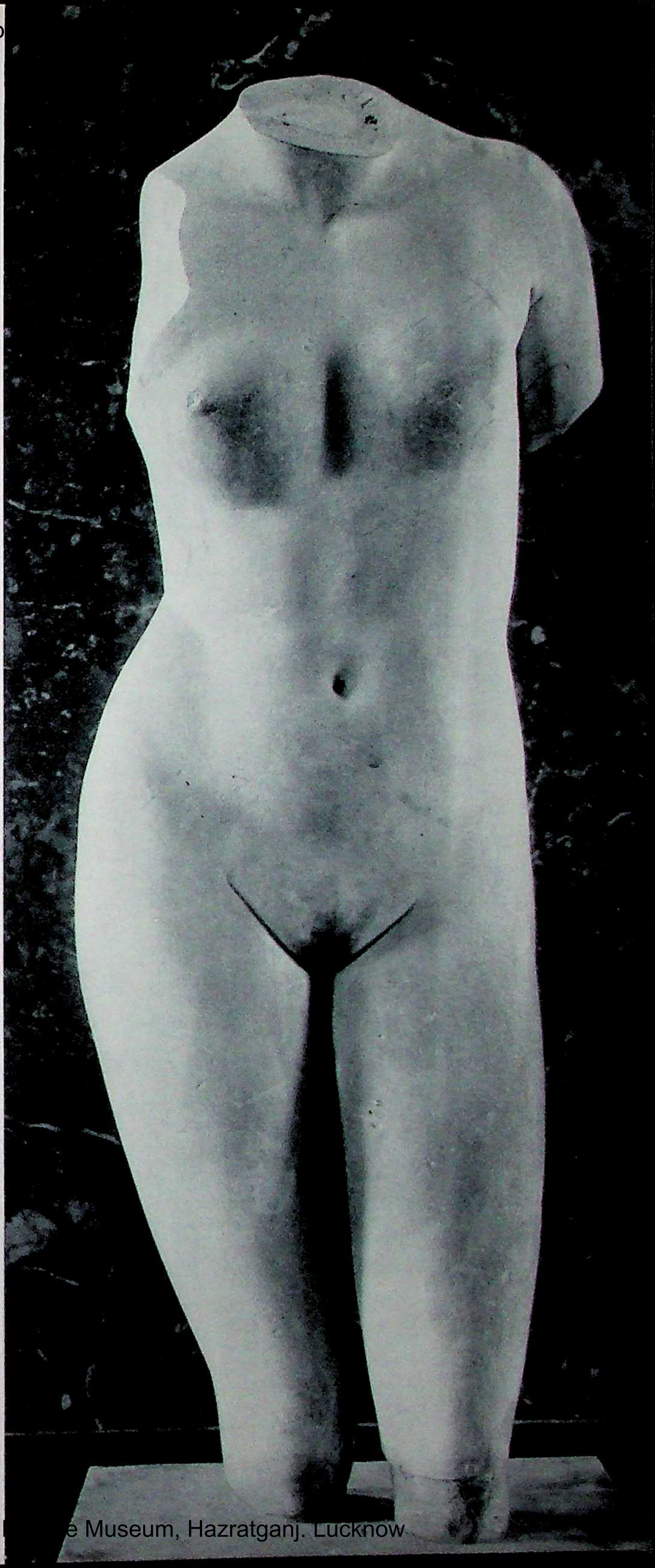
HEAD OF A GODDESS, KNOWN AS THE LABORDE HEAD. *Marble. Parthenon, west pediment. Height: 16.1 ins.*

The head belonged originally to the Victory accompanying Athene. The face is expressive of great nobility, despite clumsy restoration, and the line of the lips is perfect.



THE HUNTRESS ARTEMIS, ALSO KNOWN AS THE DIANA OF VERSAILLES. *Parian marble. C. 345 B.C. Height: 78.7 ins.*

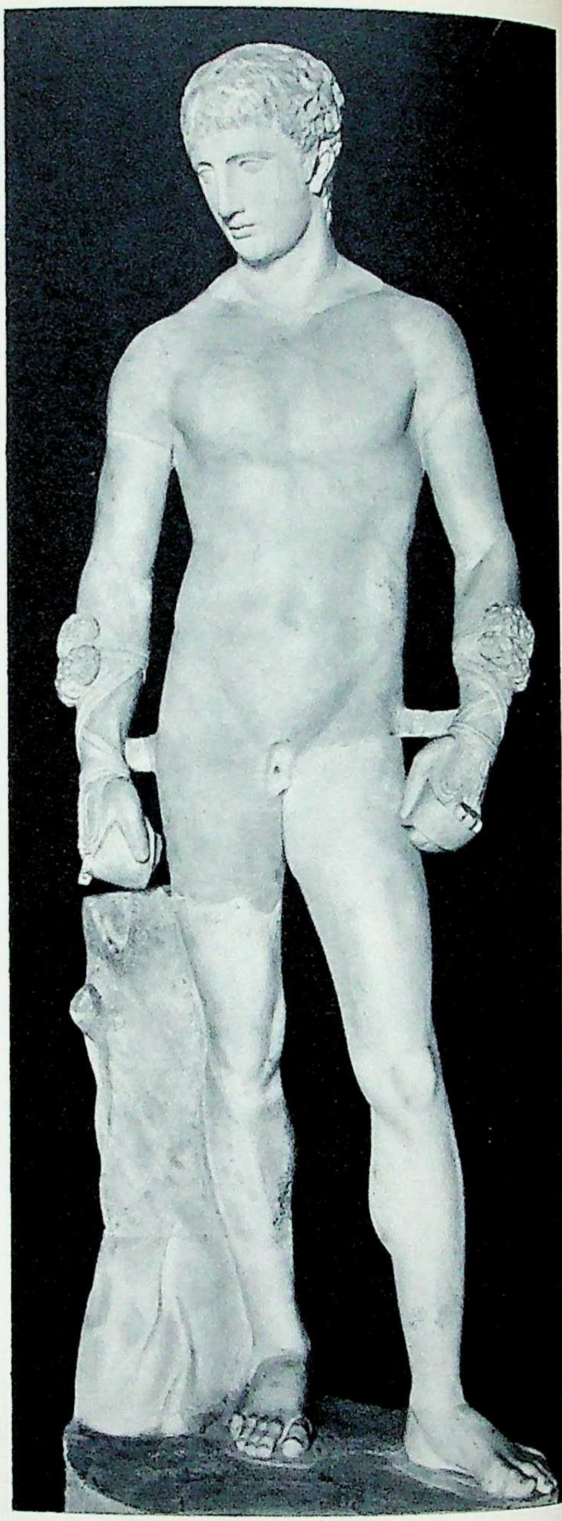
This figure, discovered at Gabies, is an antique replica of an early Hellenistic statue and a typical classical representation of the goddess.



Aphrodite of Cnidus. *Parian marble.* *364-354 B. C. Height: 47.3 ins.*

This torso is one of the finest of the antique replicas of the masterpiece of Praxiteles. The goddess is represented taking her ritual bath. The statue's world-wide fame is due to the modelling of the flesh and the delicate contours of the shoulders, breasts and entire body, expressive of strength and chastity, yet at the same time essentially feminine. It has been a model for artists of all periods seeking a perfect blend of the realistic and the ideal.





APHRODITE, KNOWN AS VENUS GENETRIX. ATHLETE, VICTOR IN THE BOWING CONTEST. *Marble. 5th-4th cent. B. C. Height: 67.7 ins.*

At the close of the fifth century, Greek sculpture tends towards a more gentle realism. The Aphrodite reproduced above is an antique replica of a statue attributed to Callimachus, and foreshadows the famous nudes of a later period. The figure of the athlete is also remarkably graceful.





THE VICTORY OF SAMOTHRACE (*complete composition and detail*). *Marble. End of 4th cent. B. C. Height of statue without pedestal: 108.3 ins.*

This is one of the most famous sculptures in the Louvre and stands at the head of the Escalier Daru; it was discovered on the island of Samothrace in 1863 and was probably executed in a Rhodian workshop. The name of the sculptor is unknown, as is the nature of the event it was supposed to commemorate. After restoration, the figure was set on the prow of a galley. It is rightly considered one of the masterpieces of Hellenistic art on account of the forward movement of the body, the lightness of the drapery which appears ruffled by the wind, and the majestic span of the wings.

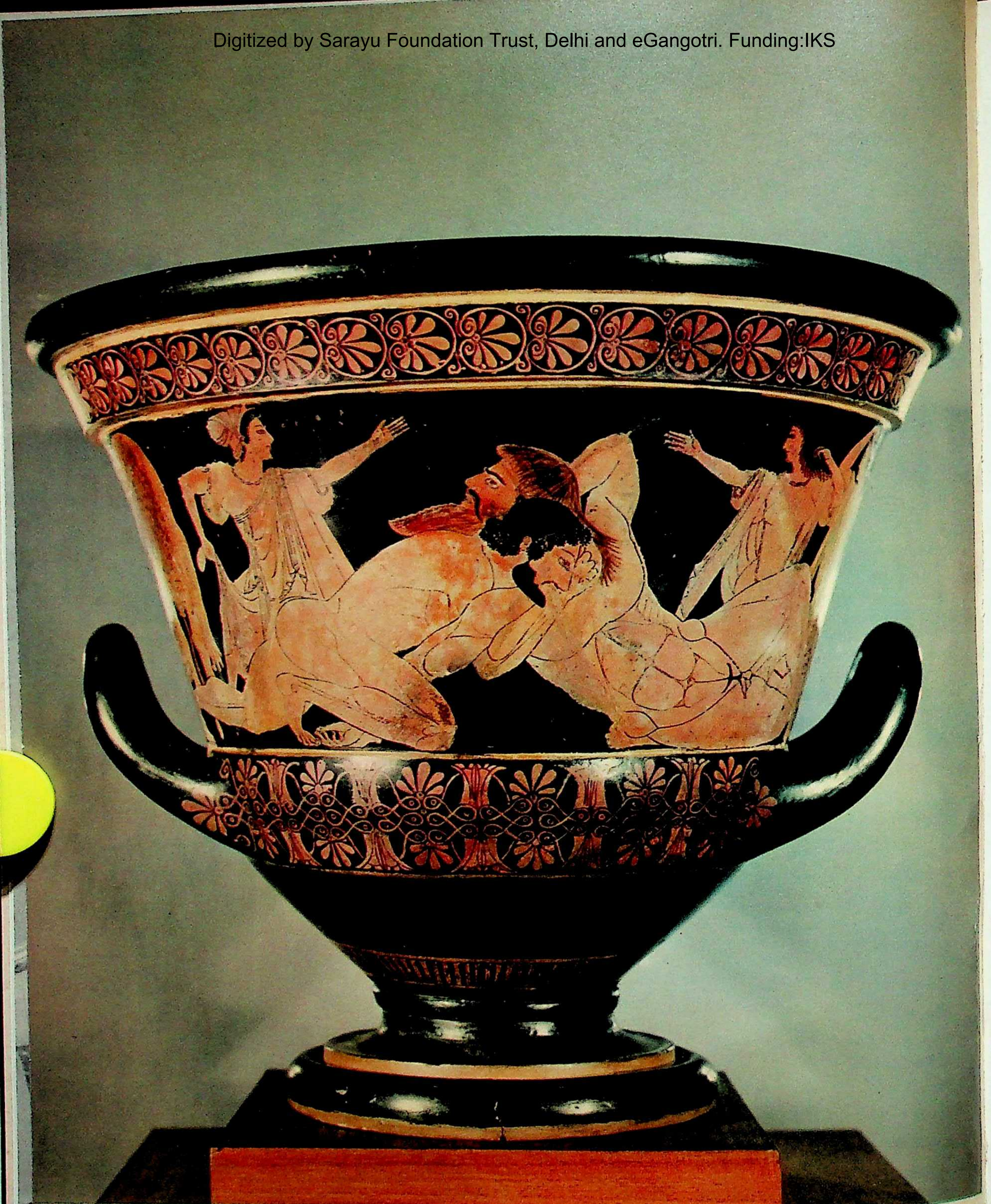
*Preceding page:*
GANYMEDE WITH A COCK. *Attica. First quarter of 5th cent. B. C. Height: 13.4 ins.*

This vase painting is characterised by a mathematical harmony. It represents Ganymede, son of Tros, and the nymph, Callirrhoë, who was so beautiful that Zeus snatched him away in the form of an eagle to make him cup-bearer to the gods of Olympus. This *Ganymede* is rightly held to be one of the most perfect examples of stylised decoration.

*Following page:*
CRATER OF ANTAEUS. *Clay. Attica, last quarter of 6th cent. B. C. Height: 18.1 ins.*

Athens was the chief centre for the production of classical ceramics. This crater, by the potter Euphronius, belongs to the severe style of red figure pottery dating from the sixth and fifth centuries. Between two decorative bands is pictured the struggle between the invincible Hercules and the giant, Antaeus.

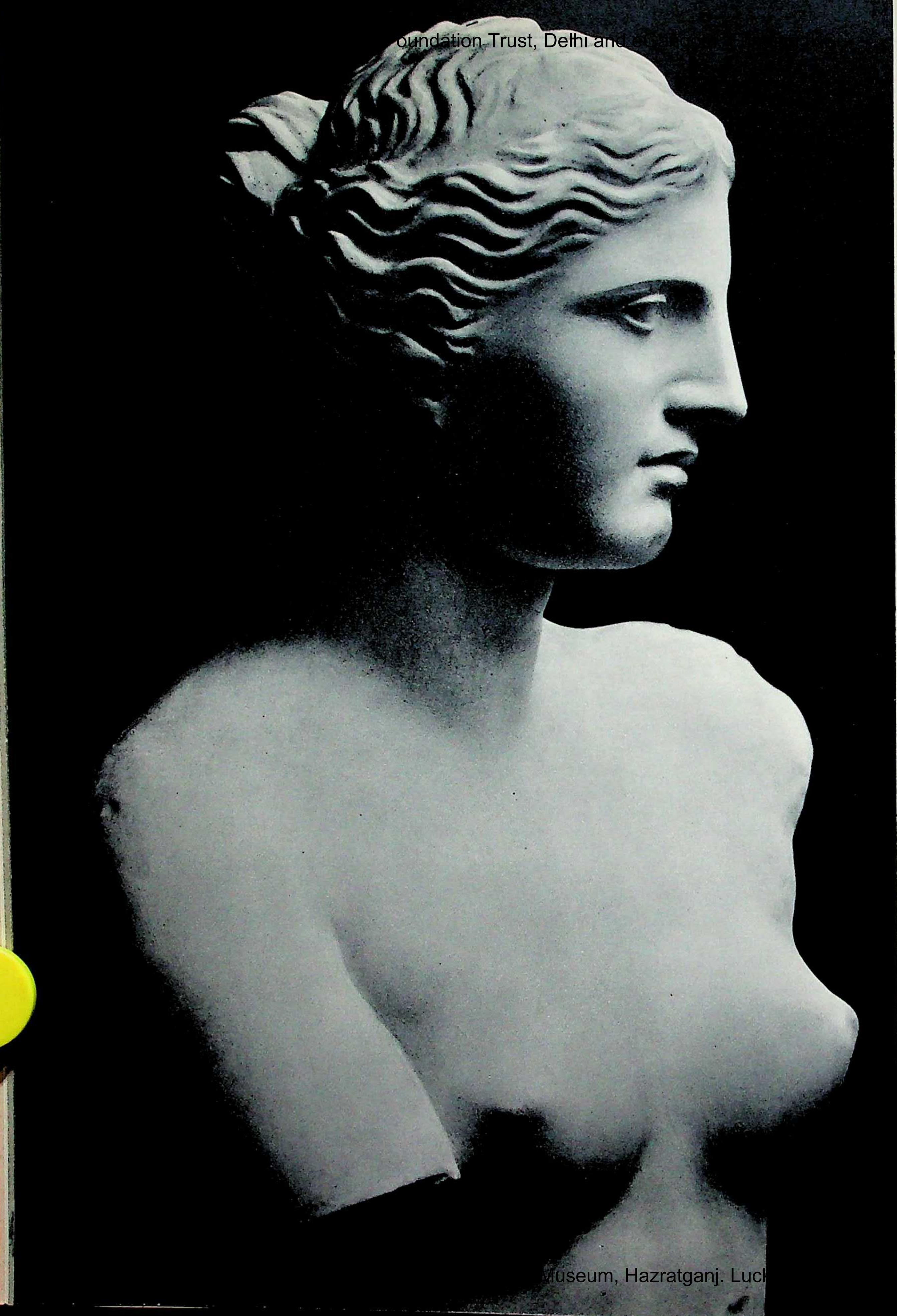


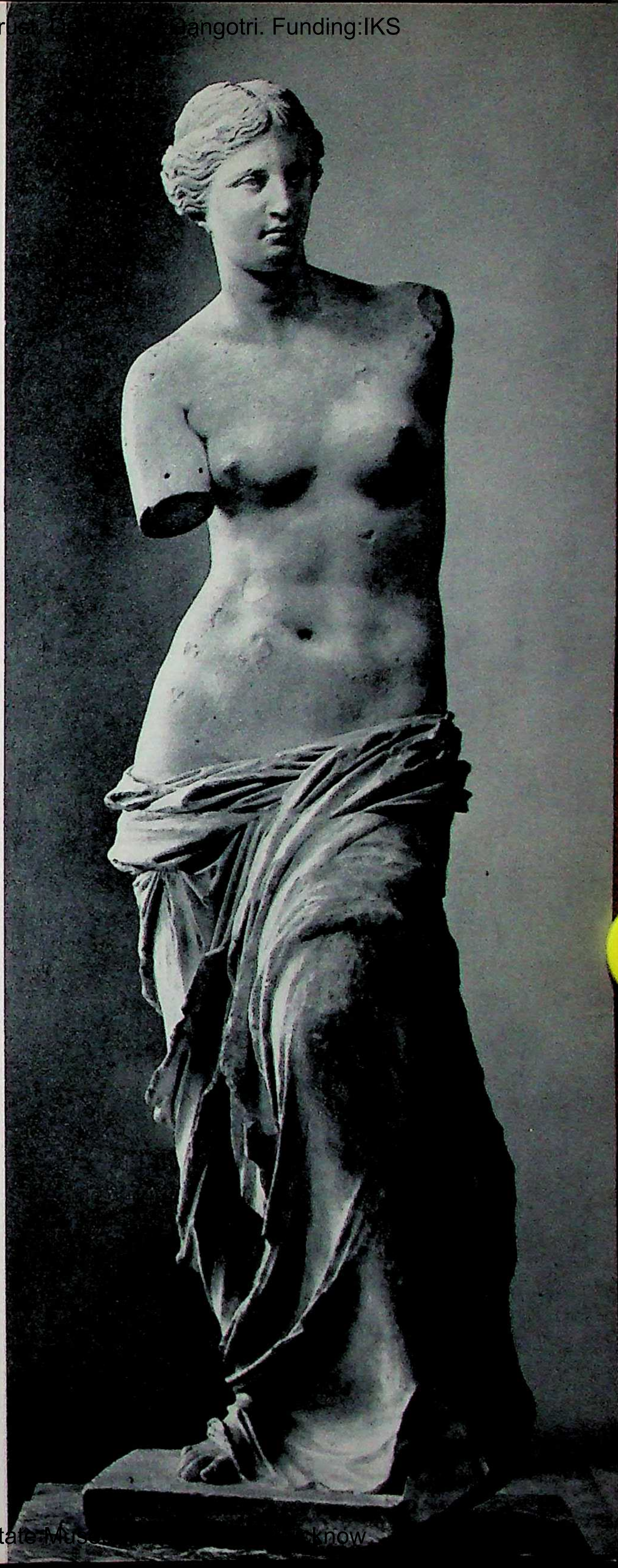




POSEIDON. *Bronze. Second half of 2nd cent. B. C. Height: 9.8 ins.*

This Hellenistic bronze renews one of the favourite themes of archaic and classical sculptors. Typical of the school of Alexandria are the well-defined muscles, the beard and hair arranged in striking, wavy ringlets, and the defiant attitude.





THE VENUS DE MILO. *Marble. End of 2nd cent B. C. Height: 80.3 ins.*

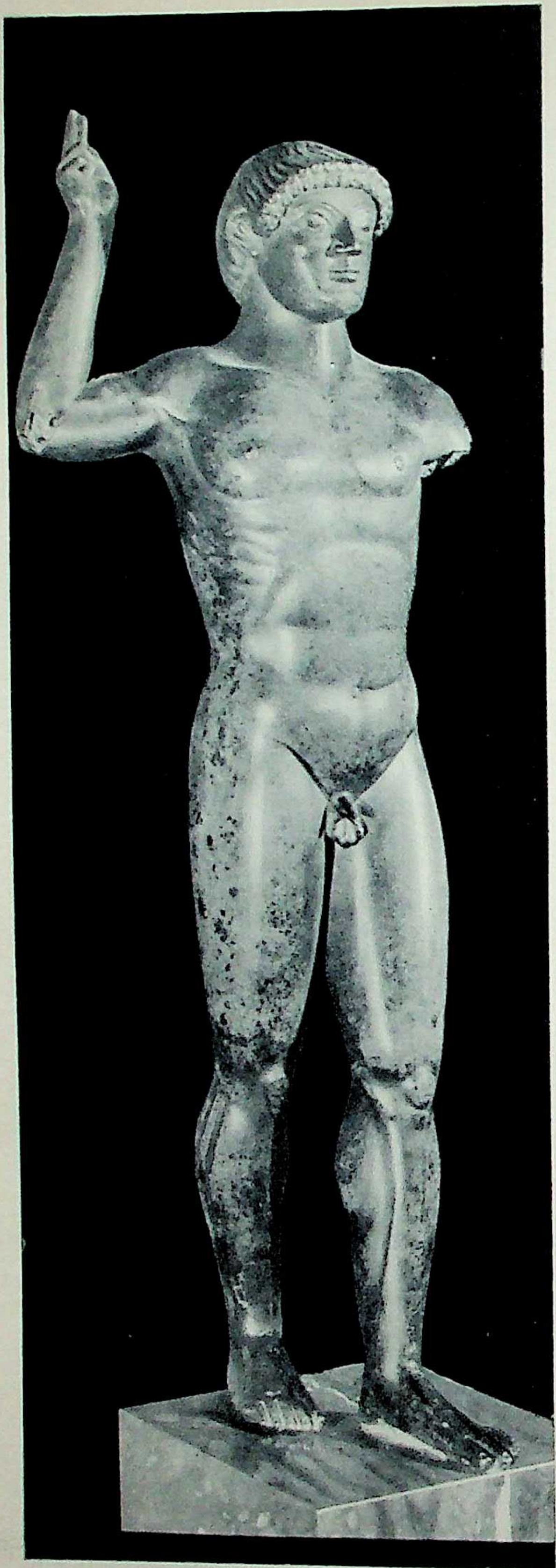
The *Venus* was discovered in 1820 near the theatre of the city of Melos and, although dating from the Hellenistic period, is inspired by a fourth century model. The type of female beauty that she extols corresponds to that favoured by the school of Praxiteles. The statue's pose and the riddle of the missing arms have given rise to all kinds of suppositions. It is possible, for instance, that the goddess may have been looking at her reflection in a shield, or may have been shown rising from the waves. In the latter case her left arm would probably have been raised while her right hand held her draperies round her thighs.



BORGHESE VASE. *Pentelic marble.* *1st cent. B. C.* *Height:* *67.3 ins.*

The vase was discovered in the gardens of Sallust in the sixteenth century, and is so called because it formed part of the collections of the Villa Borghese. It is a Roman replica of a Hellenistic type Greek vase.





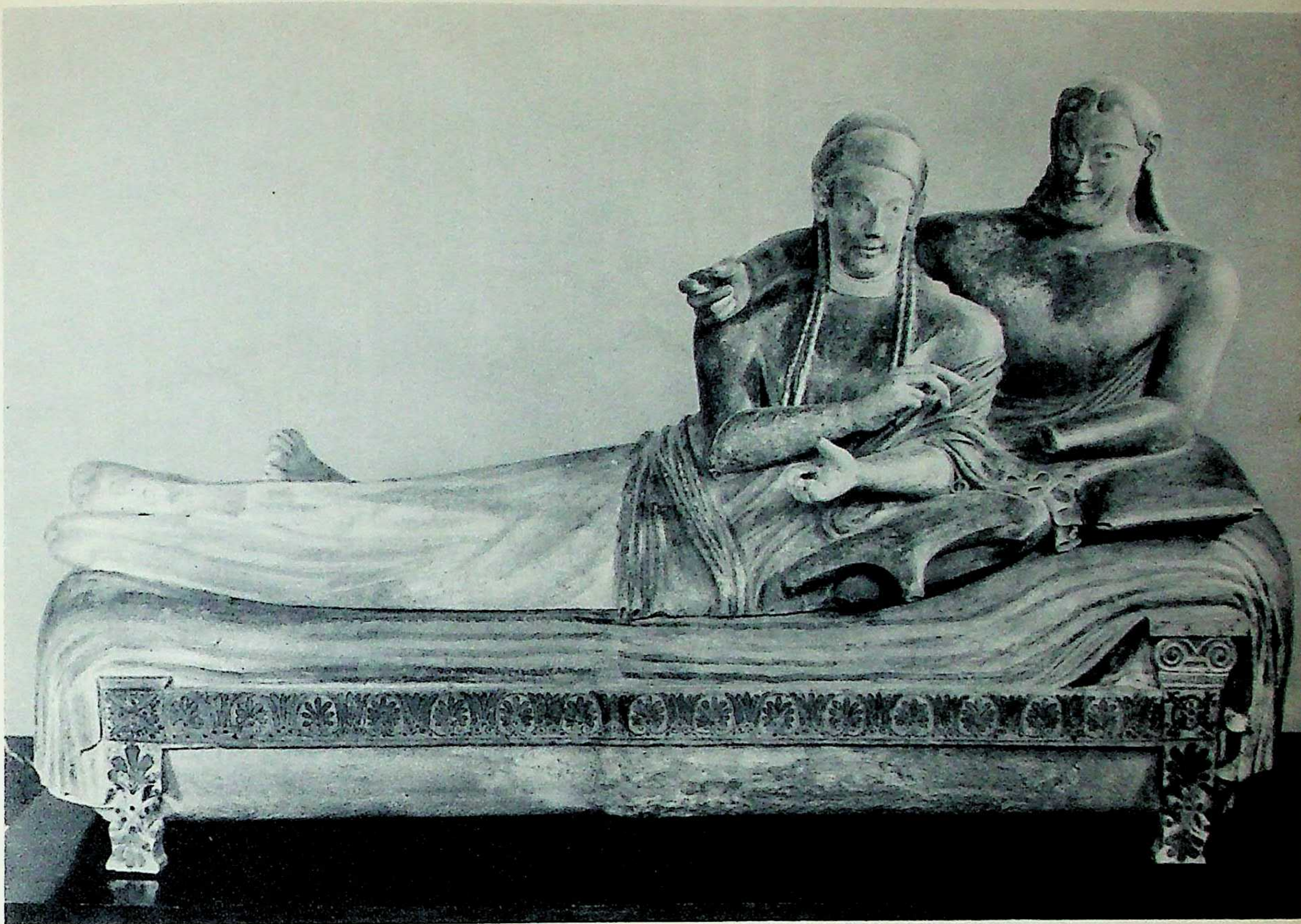
*Preceding page:*
ETRUSCAN VASE. *Terracotta. Southern Italy, 4th-3rd cent. B. C. Length: 7.9 ins.*

Shaped like a duck, its decoration includes stylised feathers arranged geometrically and, in a more realistic style, naked female figures with wings. These can be identified as sirens.

JAVELIN THROWER. *Bronze. Etruria, first third of 5th cent. B. C. Height: 17.9 ins.*

Here the influence of Greek archaic sculpture is plain. The thong needed for throwing the javelin was fixed to the athlete's raised right arm. The impression of calm strength is heightened by the exact representation of the muscles. This piece is particularly admirable from a technical point of view.



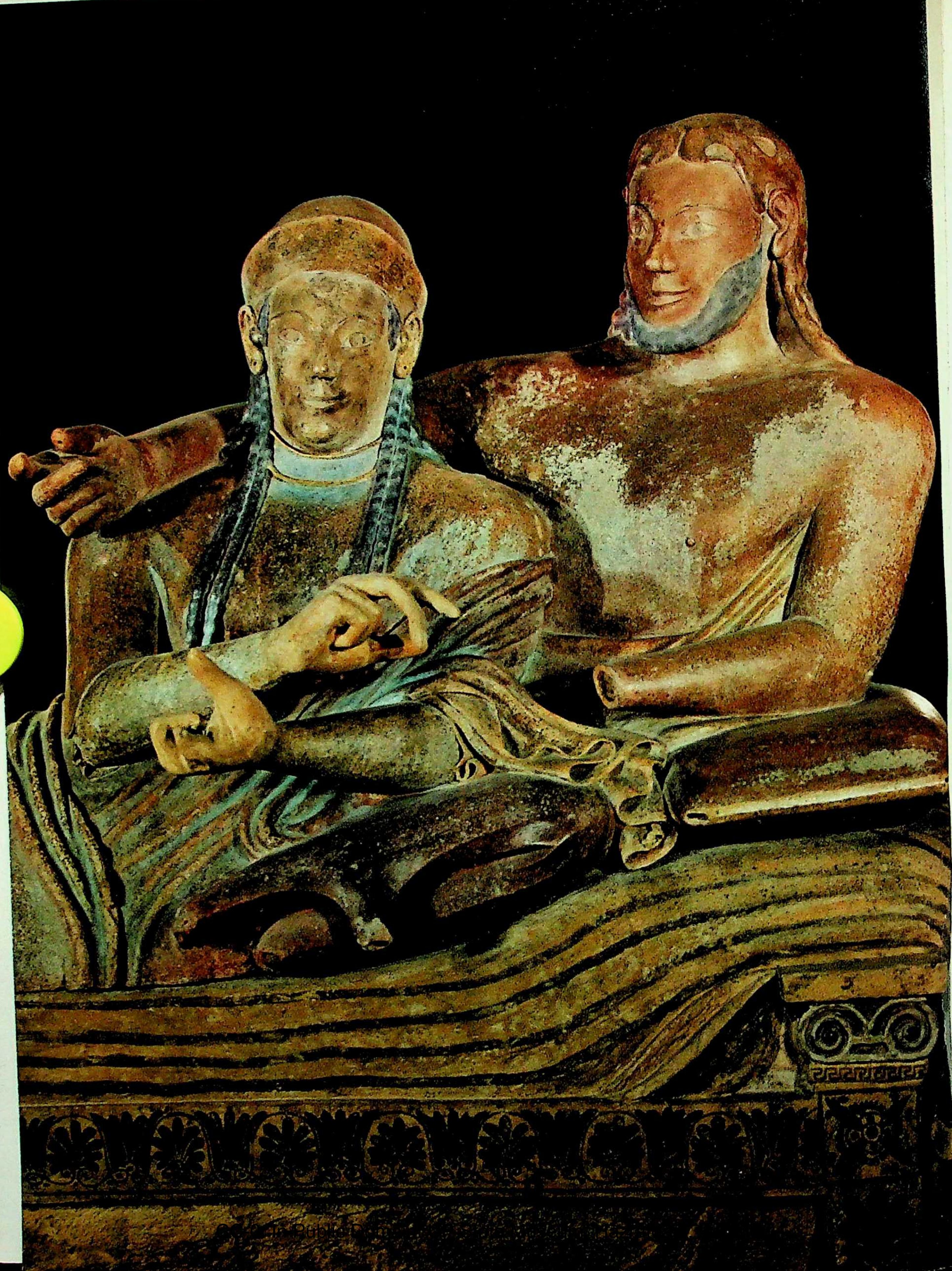


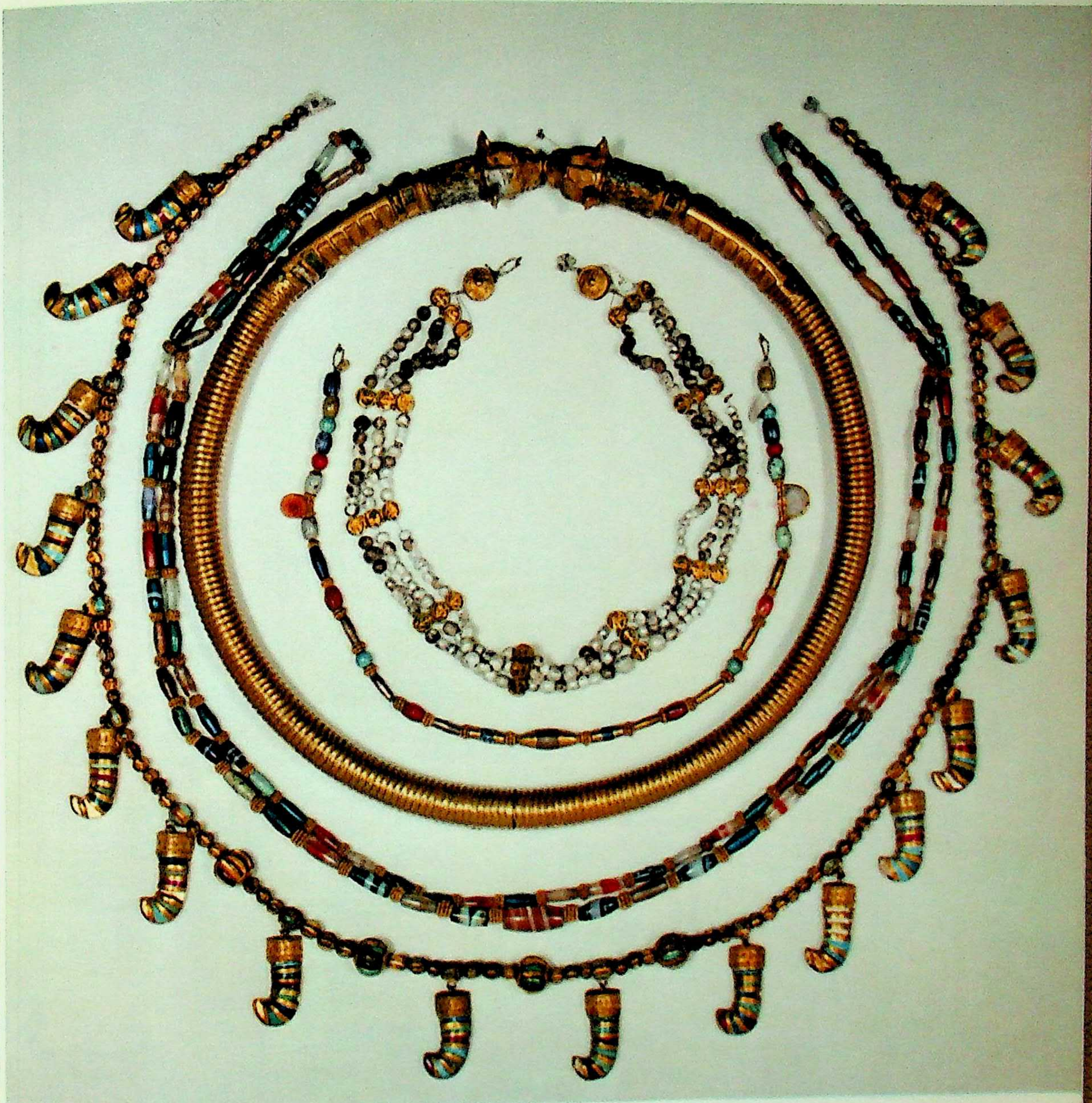
SARCOPHAGUS FROM CAERE (CERVETERI). *Painted terracotta. C. 500 B. C. Height: 46.1 ins; length: 78.7 ins.*

This powerfully composed funeral group represents the heights of Etruscan art. The dead couple, leaning on cushions, lie on the lid, while the base of the sarcophagus represents the couch which it was then customary to use at banquets. It has conical feet and is decorated with a band of honeysuckle ornament and lotus flowers. The mattress is covered with striped material. The woman is dressed in a tunic and cloak, her hair falls in tight plaits on either side of her face. Her bearded husband places his arm protectively round her shoulders. It is a scene from family life, but it distils a strange atmosphere which lends these simple figures an air of everlasting tranquility, as if they were Far Eastern idols. (See detail on following page.)

FEMALE HEAD. *Bronze. 3rd-2nd cent. B. C. Height: 9.8 ins.*

Etruscan portraiture, with its extraordinary realism, is one of the most original art-forms practised in Italy during the Hellenistic period. The sculptor of the head reproduced opposite has been completely successful in expressing his sitter's personality. The diadem in the woman's hair bears a relief recalling those found on engraved mirrors of the period.





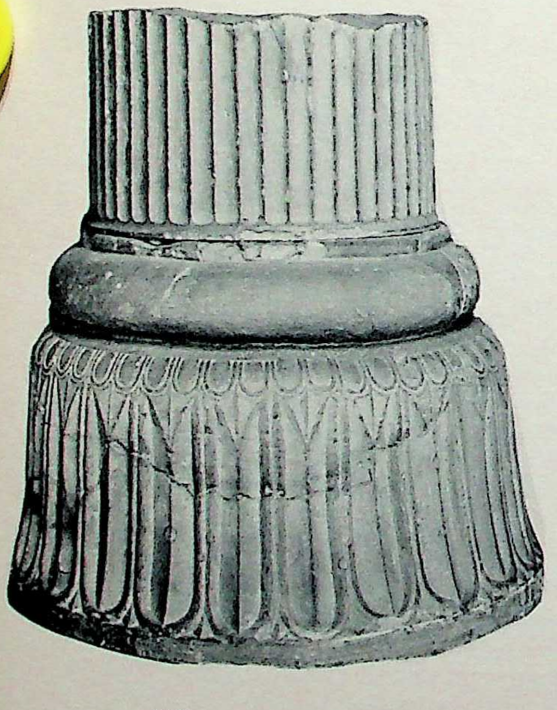
Achaemenid necklaces.

The Achaemenids carried out brilliant work in engraved metals, ceramics, gold and silver, but their technical ability and love of rich decoration is best expressed in their jewellery. The Louvre owns a very fine collection of their necklaces. Above are necklaces with pendants, gold torque, a necklace of seed pearls and necklaces of coloured pearls, from Susa (Elam).



CAPITAL FROM SUSA. *Marble. 5th-4th cent. B. C. Height: 19 ft.*

This capital comes from the Apadana of the palace of Artaxerxes II. The Apadana was a huge reception hall, with a ceiling supported by gigantic columns, whose capitals were all alike, representing the fore-parts of two bulls joined together.



BASE OF A COLUMN FROM SUSA. *Marble. Achaemenid period, 6th-4th cent. B. C. Height: 23.2 ins; diameter: 34.7 ins.*

FUNERAL STELE OF THE PRIEST AGBAR. *Plaster. Neirab (Syria), 6th cent. B. C. Height: 37.4 ins.*

The inscription above gives the name of the dead man seated on the stool, before him a servant waving a fly-whisk.

*Following pages:*
*Left:* FRIEZE OF ARCHES. *Glazed terracotta. Susa, 6th-4th cent. B. C. Height: 57.9 ins.*

*Right:* SASSANID HORSE'S HEAD. *Silver and gold. Persian, 4th-6th cent. A. D. Height: 5.5 ins.; length: 7.9 ins.*











Cup of Cleopatra. *Embossed silver. Bosco Reale, 1st cent. B. C. Diameter: 9.1 ins.*

This cup formed part of the treasures of Bosco Reale near Pompeii, which remained buried in ashes from 79 A. D. till 1895. The bust in high relief has been identified as Cleopatra. In her left hand she holds a cornucopia, in her right an asp. Around her are the symbols of various gods including the sistrum of Isis, the caduceus of Hermes and the leopard of Bacchus.



Oenochoë with Victories. *Silver. Bosco Reale, 1st cent. B. C. Height: 9.5 ins.*

This magnificent wine jug was part of the same treasure as the cup of Cleopatra. Its sides are decorated with Victories with spread wings sacrificing bulls to Athene, while the neck is ornamented with gryphons. The reliefs are partly gilt.

Head, known as Head of Octavia. *Basalt. Rome, second half of 2nd cent. B. C. Height: 10.6 ins.*

This portrait bust has become traditionally known as that of Octavia, sister of Augustus and wife of Mark Antony, but is more likely to be of Livia, the Emperor's wife. The hair-style is typical of the late Republican period.



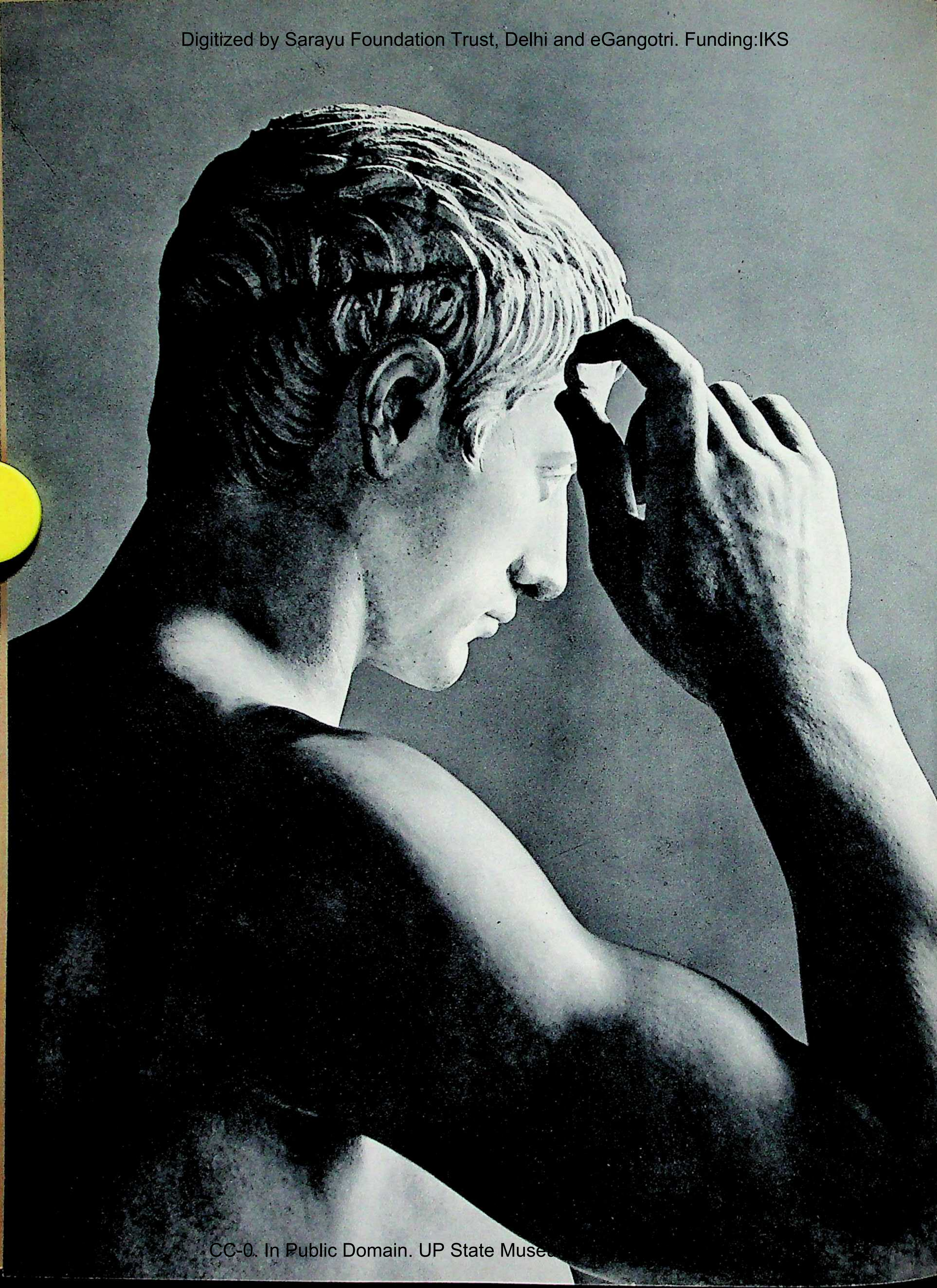


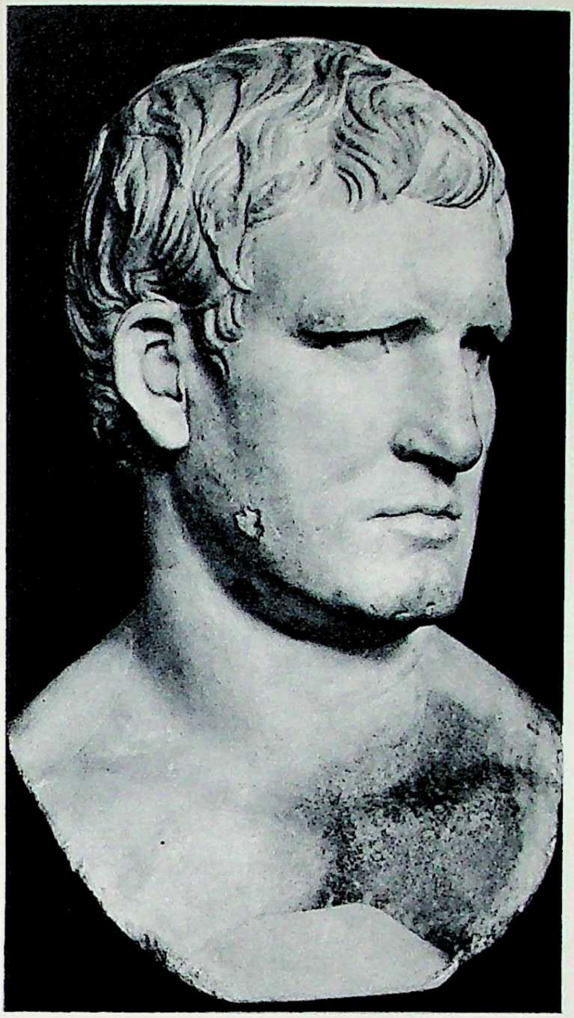
FRAGMENT OF THE ARA PACIS. *Marble. Rome, 9 B. C. Height: 33.7 ft.*

In the year 9 B. C. an altar was erected on the Campus Martius at Rome to celebrate the return of the Emperor Augustus from Gaul. The four-sided marble wall surrounding the monument was decorated with bas-reliefs whose chief subject was the passage of the procession escorting the Emperor. Fragments of this frieze have been divided between the Louvre, the Uffizi at Florence, the Vatican and the Museo delle Terme at Rome. The influence of the Panathenaic procession on the composition is undeniable.

WINGED IBEX. *Gold and silver. Persian (Achaemenid), 6th-4th cent. B. C. Height: 11 ins.*

This delicate figure formed one of the handles of a vase (the other is at Berlin). From earliest times some kinds of vases were fitted with projecting animals' heads for carrying purposes. These heads were gradually replaced by whole animals which made more suitable and more decorative handles. The ibex reproduced opposite has its hind legs resting on a mask of Silenus. The work shows traces of Greek influence.



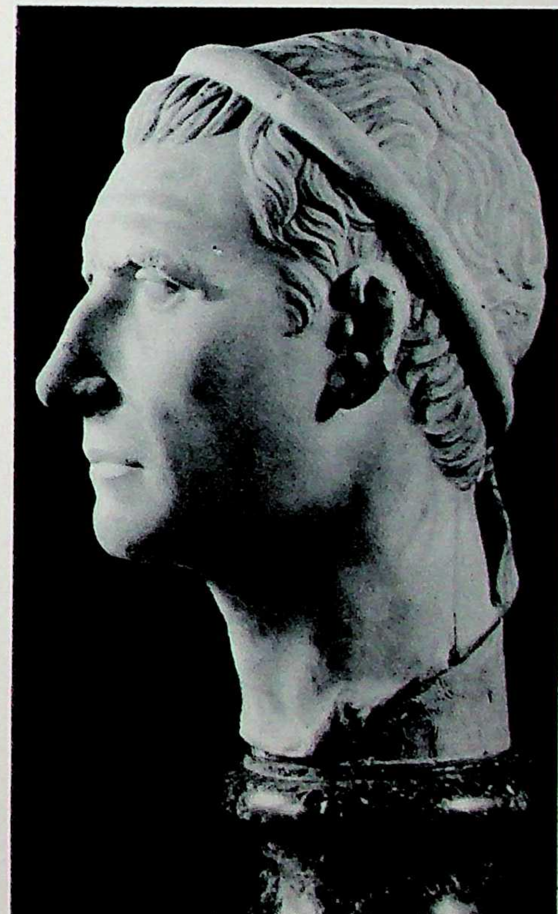


Agrippa. *Marble. Early 1st cent. A. D. Discovered at Gabies. Height: 11.8 ins.*

This is the best portrait extant of Agrippa and shows him as being " more suited to a harsh than to a pleasurable life." He was a friend of the young Augustus who later made him his general, adviser and son-in-law. His features express his energy and uprightness.

Portrait of Antiochus III the Great. *Marble. Antique replica of an original dating from the 2nd cent. B. C. Height: 14.2 ins.*

Antiochus ruled Syria from 223-183 B. C. The bust is a faithful likeness of him and one of the best examples of the realism of Roman portrait sculpture.



Octavius as orator. *Parian marble. Rome, second half of 1st cent. B. C. Height: 70.9 ins.*

This statue was first identified with Mercury, later with Germanicus and Julius Caesar. But resemblances to portraits of the young Octavius have led to the belief that it is a portrayal of the Emperor. It is signed by the Greek sculptor, Cleomanes, and the realistic quality of Roman sculpture appears modified by the Neo-Attic style of the first century B. C.





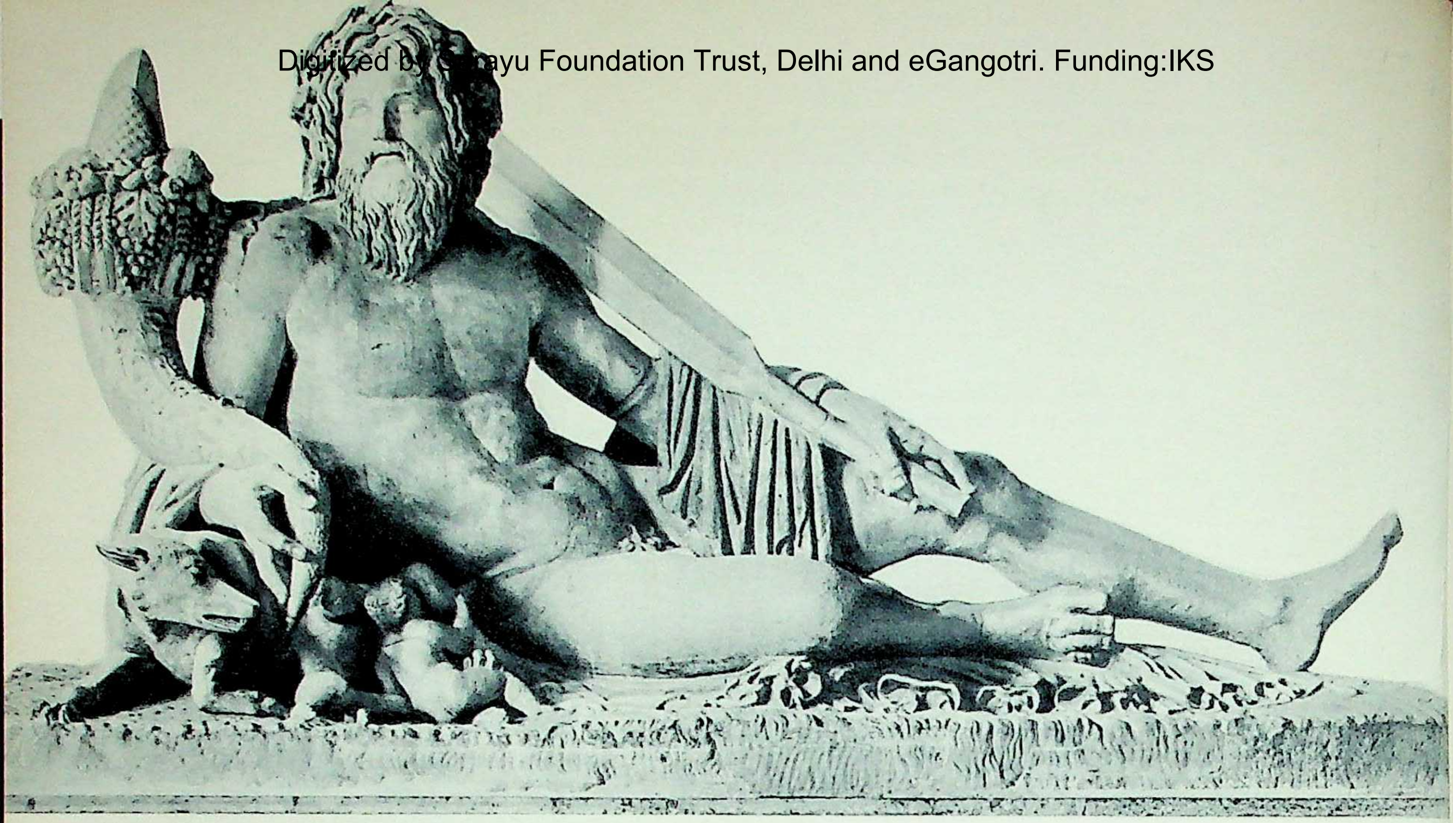
NERO AS A CHILD, KNOWN AS BRITANNICUS. *Marble. Italy, 1st cent. A. D. Height: 51.2 ins.*
ROMAN GIRL. *Marble. Early 1st cent. A. D. Height: 50.4 ins.*

Roman portraiture is characterised by natural feeling and a search for intimate truth, especially in the representation of children. The refined elegance of the two child statues pictured above is their most striking feature.



THE JUDGMENT OF PARIS. *Mosaic. Antioch, 2nd cent. A. D. Height: 72.8 ins; width: 72.8 ins.*

This mosaic, discovered in a villa at Antioch, appears to have been executed after a Hellenistic model. It is surrounded by a border on the black background of which are mingled vine-branches, masks and birds. Within this, Paris is depicted seated in front of the three goddesses listening to Jupiter's instructions brought to him by Mercury.



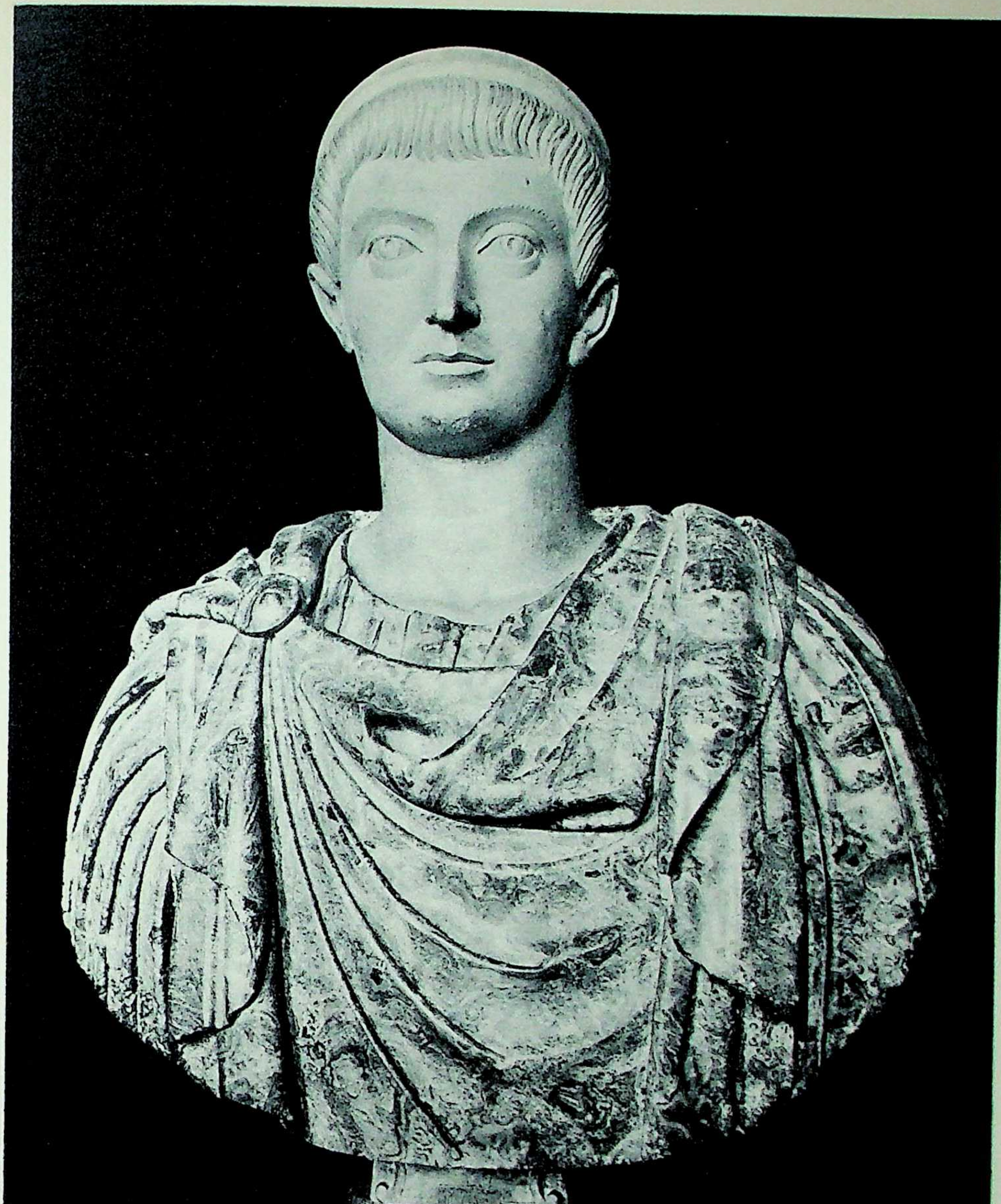
The Tiber. *Marble. Rome, 2nd cent. A. D. Length: 125.2 ins.*



Bacchus and Ariadne. *Marble. Bas-relief from a sarcophagus. Rome, 2nd cent. A. D. Height: 40.4 ins; width: 82.7 ins.*

The statue of the Tiber is a Roman adaptation of an Alexandrian model, its distinctive marks being the she-wolf nourishing Romulus and Remus, and the allegorical attributes of the river-god. It decorated the temple of Isis in Rome, along with a pendant statue of the Nile.

The funerary art of the Romans is both narrative and ornamental. The sides of sarcophagi are devoted to mythological scenes in high relief against an architectural background. The legend of Bacchus and Ariadne, seen above, is a pretext for a symmetrically balanced composition.



BUST OF CONSTANTINE. *Marble. Roman, beginning of 4th cent. A. D. Height: 35.4 ins.*

This portrait of Constantine, first Christian Emperor and founder of Constantinople, is again stamped with characteristic Roman realism, especially in the facial treatment. There is an added air of majesty and preoccupation with ceremonial in the composition of the bust. This was carried to greater lengths in Byzantine art, signifying the emergence of a monarchy ruling by divine right, so that everything pertaining to the Emperor, being sacred, had to bear the mark of the superhuman.



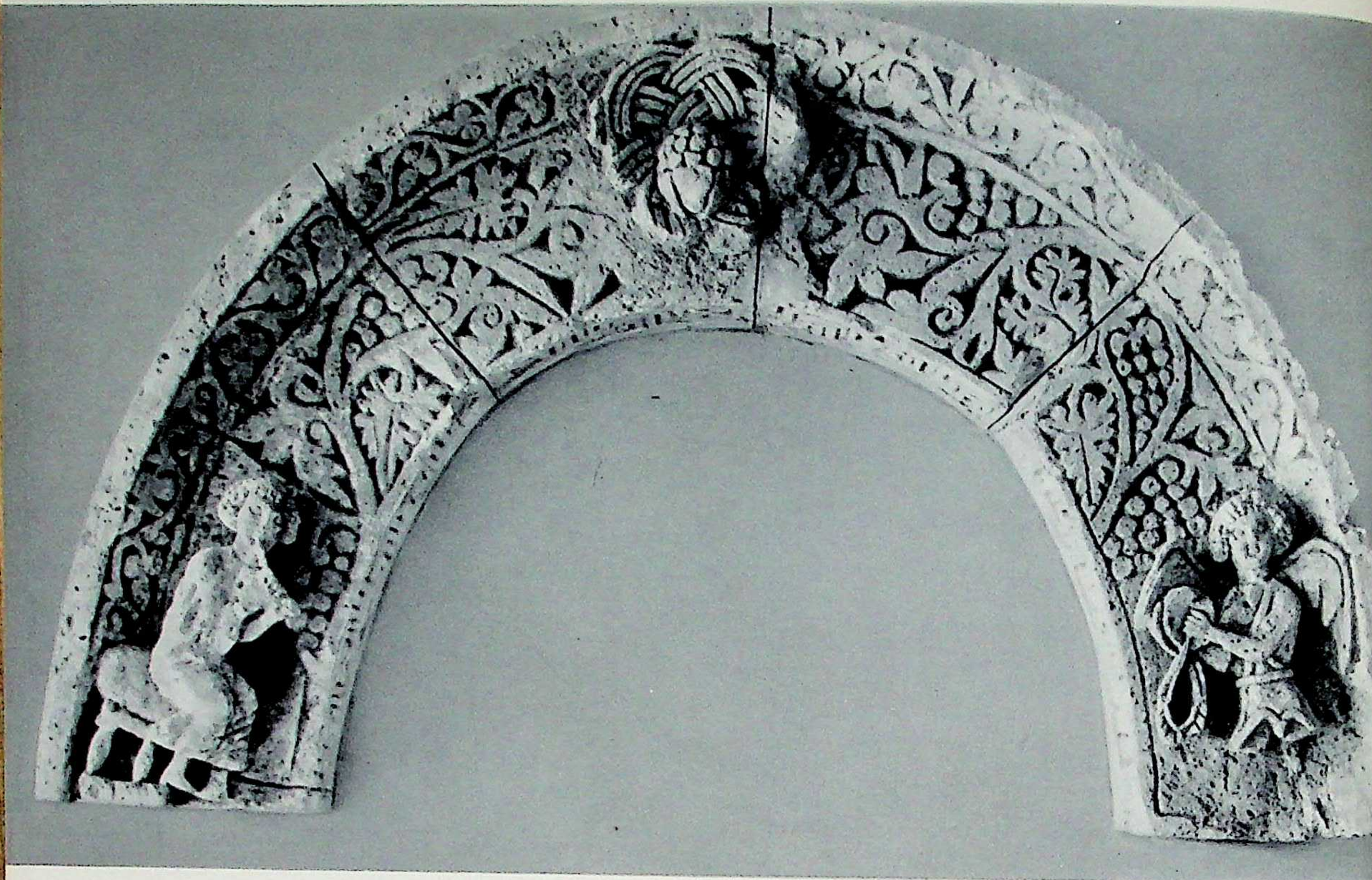


BARBERINI IVORY. *Byzantine, late 5th-early 6th cent. A. D. 13.4× 10.6 ins.*

This ivory, which takes its name from the family that used to own it, is the centre panel of a diptych. It depicts an emperor on horseback triumphing over his enemies and has been identified in turn as Justinian, Theodoric or Zeno who was consul during the latter's reign. The usual title accorded to it is *Justinian, Defender of the Faith.*

PORTRAIT OF A WOMAN. *Fayoum, 2nd cent. A.D. Panel, 13.3×8.7 ins.*

The panel paintings of Fayoum, south-west of Memphis, in which the colours are mixed with bees' wax, represent the ultimate expression of Egyptian art. They were placed by the sides of mummies or inserted in their bands in place of the traditional mask. This *Lady of Fayoum* with her wide black eyes and penetrating gaze is considered one of the most beautiful and striking of these portraits.

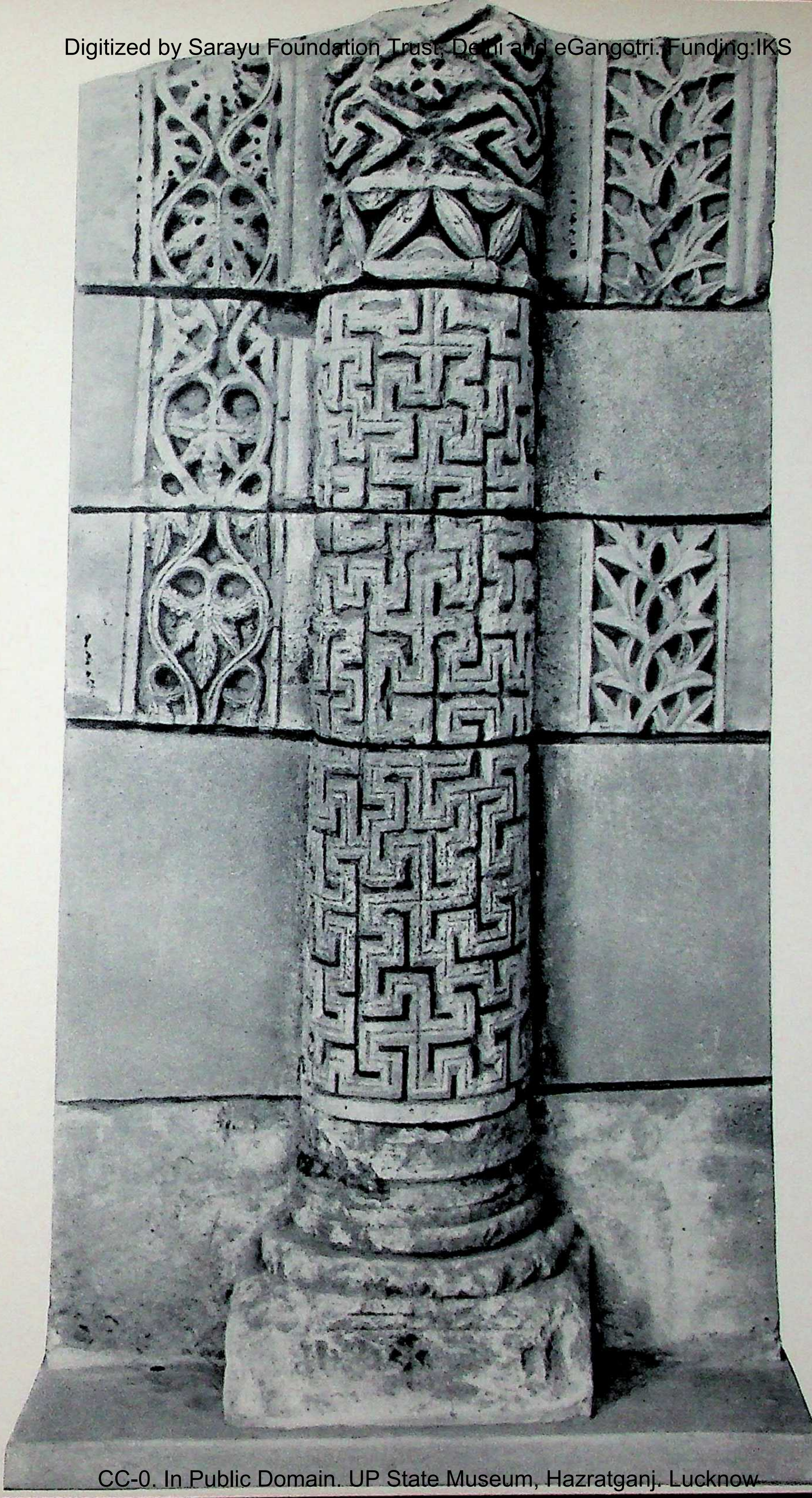


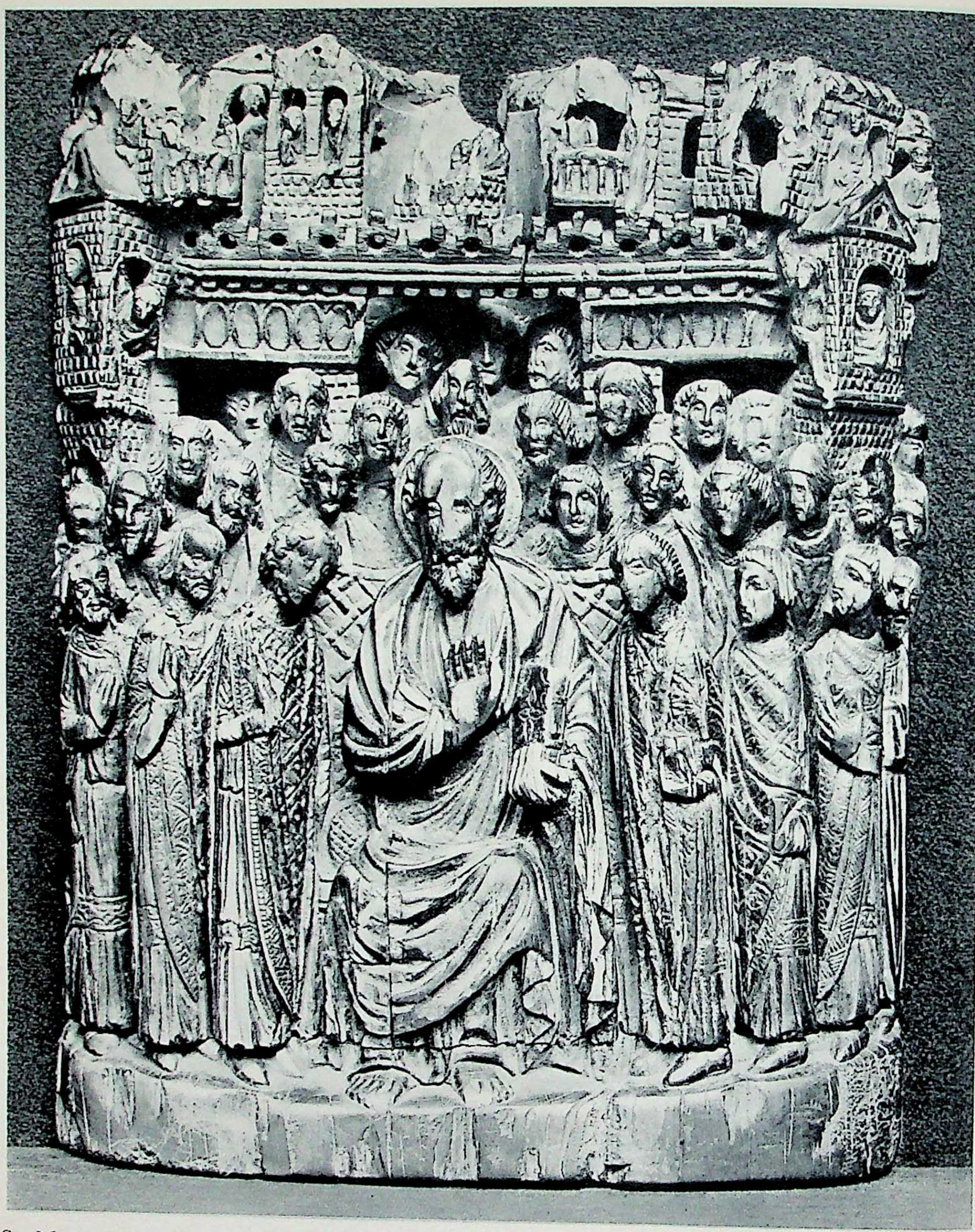
Coptic archivolt. *Limestone. Bawit, 5th-6th cent. A. D. Height: 47.6 ins.*

The Copts were very soon converted to Christianity and initiated a form of Christian art in Egypt which continued to develop till the time of the Arab conquest in A. D. 641. Various excavations carried out by the French have revealed the importance of the monuments of the city of Bawit, from whence came the archivolt and architectural fragment pictured above. The keystones of the arch are ornamented with scrolls of vine-leaves from which three motifs stand out in high relief: in the centre a basket of fruit, at either side, two musicians—a flute player and a cymbalist. The decoration forecasts Byzantine and Romanesque styles.

Architectural fragment. *Limestone. Bawit, 5th-6th cent A. D. Height: 47.3 ins.*

Besides the narrative compositions with which the Copts used to embellish their sanctuaries, they also used a purely ornamental form of architectural decoration combining geometrical and floral motifs. The fragment reproduced on the right comes from a chapel at Bawit. The engaged support or half column is entirely covered in interlocked swastikas, above which are rings of leaves, giving the effect of embroidery, an art on which the Copts exercised considerable influence.





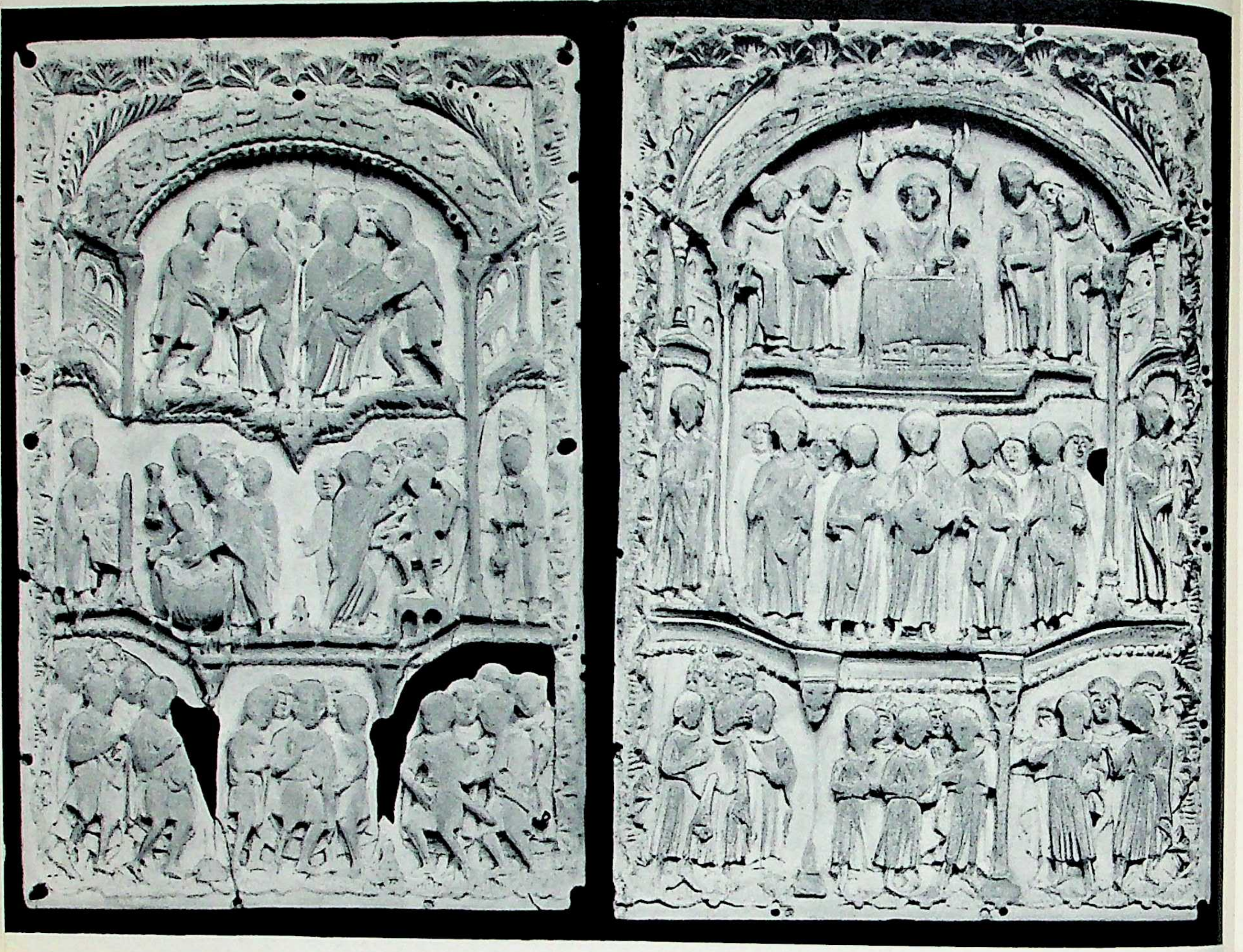
St Mark and his followers, also known as the Preaching of St Paul. *Ivory. Alexandria, 6th cent. A. D. Height: 5.9 ins; width: 4.7 ins.*

For a long time thought to be of Italian origin, this piece is now attributed to one of the workshops of Alexandria that specialised in the production of religious ivories in the early Byzantine period. It shows St Mark and his followers in the city of Alexandria which is represented in the upper register. The apostle is depicted in majesty with a crowd of people pressing round, eager to hear his words.



VASE FROM EMESA. *Silver. Syria, 6th cent. A. D. Height: 17.3 ins; width: 11.4 ins.*

In the first centuries of the Christian era, decorative artists continually sought inspiration from antique ornament. This vase, which was discovered at Emesa (Homs), was probably designed for liturgical use. On the broad, engraved band encircling it are medallions representing Christ, the Virgin, four Apostles and two angels. These alternate with classically inspired motifs made up of horns and acanthus leaves.



THE MASS. THE SACRAMENTS. *Ivory. Tours (?), 9th-10th cent. A. D. Height of each piece: 6.3 ins; width: 4.3 ins.*

These two pieces were almost certainly executed by the same craftsman, probably in a workshop at Tours, and were once in the treasury at Saint-Denis: they seem to have formed the binding of a liturgical book. The two scenes are arranged in an architectural frame with three registers. The upper part of the first is occupied by an archbishop officiating; in the centre stands a row of clergy, while below are groups of laymen. The other shows a church lit by arched windows; a baptism by immersion and a confirmation ceremony taking place; laymen dressed in tunics, and men at arms. These compositions are full of significant details and suggest an extraordinary truth to life.



EWER. *Rock crystal and gold. Byzantine, 10th cent. A. D. Height: 9.4 ins.*

This precious object probably originated from the workshop directed by Suger and was also part of the treasury of Saint-Denis. The sides are finely decorated with honeysuckle and birds facing one another. A gold stopper is tied to the handle by a chain.



HARBAVILLE TRIPTYCH. *Ivory. Byzantine, 10th cent. A. D. Height: 19.4 ins.*

This is one of the masterpieces of the second golden age of Byzantine art. The upper part of the centre panel depicts Christ in majesty holding the Book of Life in his left hand. He is flanked by standing figures of St John and the Virgin. Below them are Apostles, also clothed in antique draperies. On the wings are militant and biblical saints, one above the other.

The reverse shows the Cross dominating the gardens of Paradise which are peopled with small animals, and here, too, there are saints. The triptych takes its name from the collection to which it belonged before entering the Louvre.



PLAQUE. *Ivory. Arabo-Egyptian, 12th cent. A. D. Height: 8.3 ins; width: 2.4 ins.*

This plaque probably formed part of a box. It has been attributed to Arab craftsmen, although it includes human figures along with scrolls of flowers and fruits.

BOX. *Ivory. Hispano-Mauresque, 14th cent A. D. Height: 3.9 ins; diameter: 4.3 ins.*

The decoration consists of compositions of human and animal figures framed in circular medallions with bands of braid-ornament.

These two objects have been selected in order to show the diversity of the Louvre collections, permitting the study of every period of art history.





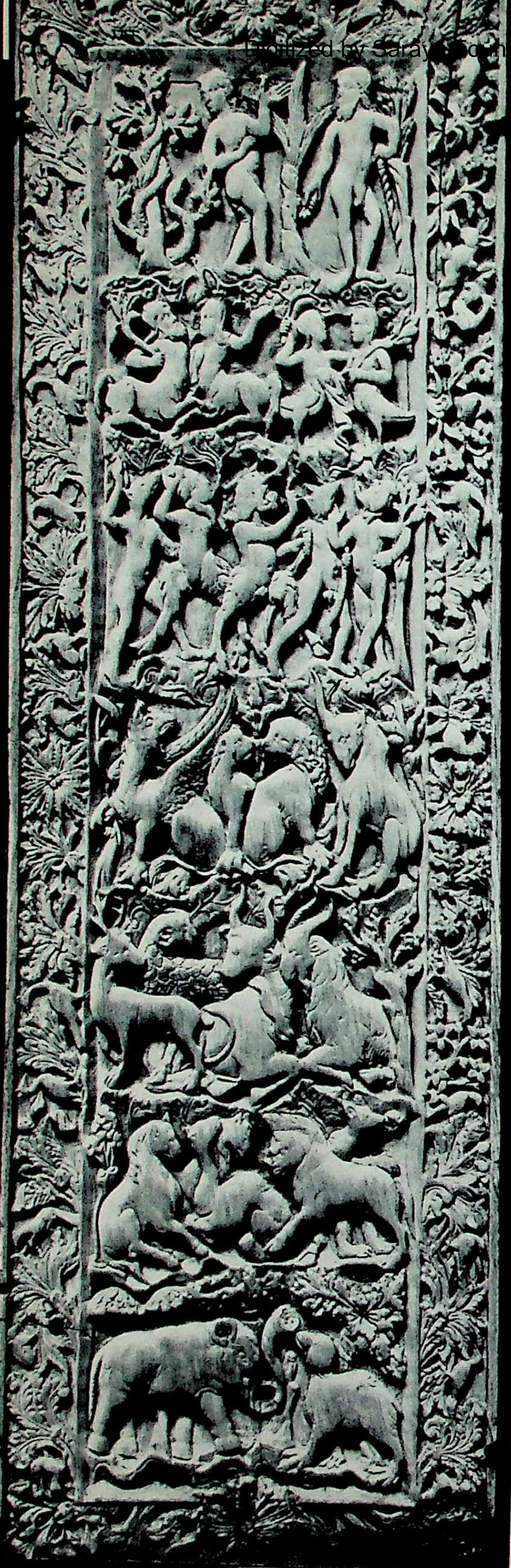
Plaque from a book binding.
*Ivory. French, 9th cent. A. D.*
*Height: 5.9 ins; width: 3.1 ins.*

This ivory from Saint-Denis is attributed to a Rheims workshop. The inscription at its base identifies the subject as an episode from the Second Book of Samuel. In the upper register Joab, the commander of David's army, and Abner, the general of Saul, hold a council for the purpose of choosing twelve young men from each camp to deliver battle. In the centre the soldiers await the result, while below, a wavy relief depicting an embarkation in boats denotes that these events took place near the pool of Gideon.



STATUE OF CHARLEMAGNE. *Bronze. French, 9th cent A. D. Height: 9.4 ins.*

It is not certain that this statue does, in fact, represent the great Emperor, but it confirms and tallies with the texts that describe his state dress. According to Eginhard: "He wore a robe of cloth-of-gold, shoes ornamented with precious stones, a gold brooch to fasten his belt, and a diadem of the same metal also ornamented with precious stones." The horse seems to be an antique bronze reworked.



DIPTYCH OF AREOBINDUS: THE EARTHLY PARADISE.
*Ivory. Tours, 9th cent. A. D. Height: 14.2 ins; width: 4.3 ins.*

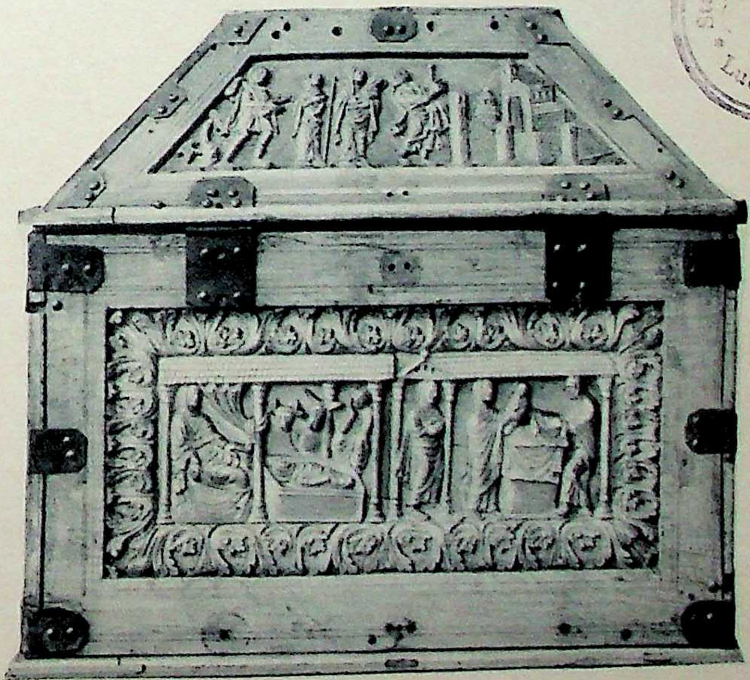
As a result of the attempts of classifiers to link ivories to workshops of illuminators, this diptych has been attributed to the scriptorium of Saint-Martin at Tours. The front was executed in the sixth century, but the reverse, which includes the scene reproduced here, was reworked in the Carolingian period. It represents Adam and Eve dominating a composition made up of all kinds of animals and fabulous creatures.





COFFER OF THE CHILDHOOD OF CHRIST. *Ivory. School of Metz, 9th-10th cent. A. D. Height: 8.6 ins; width: 9.4 ins.*

The various panels of this coffer (which is unusual for its period), are devoted to the Nativity, the Presentation in the Temple, the Wise Men before Herod, and the Adoration of the Holy Child. The arrival of the Holy Family at Jerusalem is depicted on the lid. The Nativity is reproduced here in detail. The Virgin in a pleated gown is reclining on a draped bed in a pillared room. A curtain has been twined around one of the columns, a detail often found in illuminated manuscripts of the period. The Child lies in a kind of trough, watched over by Joseph and the ox and ass.






SHOULDER-PLATE. *Copper gilt and enamel. Meuse, 12th cent. A. D. Height: 4.7 ins; width: 5.9 ins.*

This enamel came from a Russian monastery and has been attributed to Nicolas de Verdun. It represents the Resurrection. In the foreground lie two guards.

RELIQUARY OF ST HENRY. *Champlevé enamel. German (Hildesheim), mid-12th cent. A. D. Height: 9.1 ins.*

This shows the reverse of the four-lobed reliquary of the Emperor Henry (972-1024 A. D.). Christ, seated in majesty, his feet resting on a rainbow, dominates the kings of the earth.


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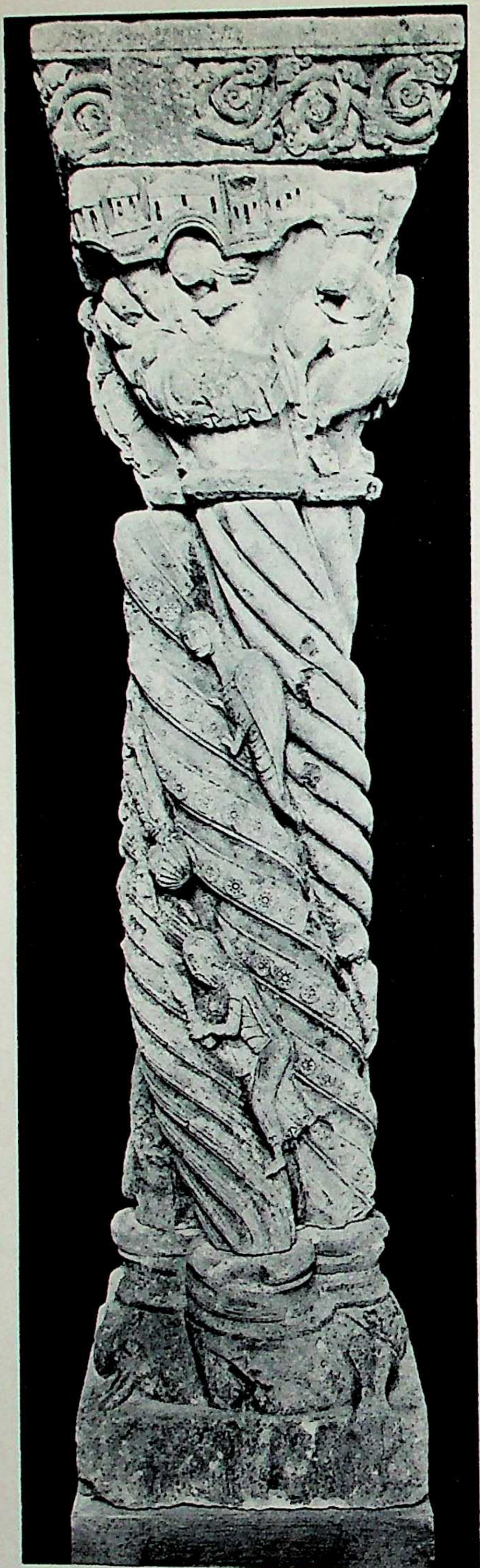
Altarpiece of Carrières-Saint-Denis (Seine). *Polychrome stone. Ile-de-France, second half of 12th cent. A. D. Height: 29.5 ins.; length: 72.4 ins.*

In the centre, the Virgin presents the Child on her knees to the world. The composition is surmounted by small architectural details representing the heavenly Jerusalem. On the left is the Annunciation; on the right, the Baptism of Christ. The work is transitional, despite the evident Romanesque elements. (See detail on facing page.)

Capital from Flavigny (Cote-d'Or). *Stone. Late 11th cent. A. D. Height: 22.8 ins.*

This robust Burgundian capital in the form of a cube has one plain side. The second is ornamented with a basket-work motif, the third with two animals facing one another. The fourth side, reproduced here, shows two animals busily biting one another's tails. The whole rests on a Romanesque base with stylised plant decoration.







Capital from Church of Sainte-Geneviève, Paris. *Marble. 11th cent. A. D. Height: 19.7 ins.*

Originally a Merovingian work, crudely carved with acanthus leaves. It was reworked in the eleventh century and now depicts Daniel in the lions' den.

Decorated column and capital, from the abbey of Coulombs (Eure-et-Loir). *Stone. Ile-de-France, with Burgundian influence, mid-12th cent. A. D. Height: 66.9 ins.*

This curious form of Romanesque support consists of four twisted columns forming spirals. At intervals there appear between them little figures in relief resembling sirens. The capital represents an angel advising the sleeping Magi to change their homeward route. The abacus is decorated with scrolls.

Detail of a decorated column and capital, from the abbey of Coulombs. *Stone. Height: 76.8 ins.*

Construction and decoration are identical with that of the column reproduced on the preceding page. Here the little figures seem to be escaping from evil beasts threatening them.





The Women at the Sepulchre. *Repoussé silver-gilt plaque. Byzantine, 12th cent. A. D. Height: 16.5 ins; width: 11.8 ins.*

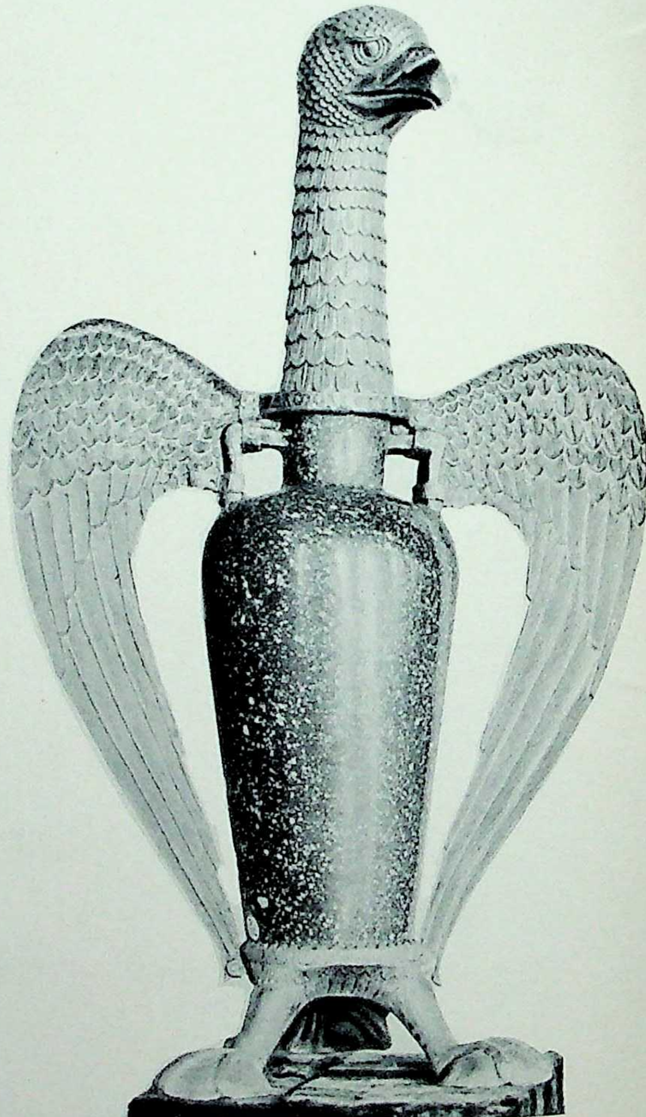
One of the inscriptions proclaims the beauty of the angel who dominates the scene. The tomb is depicted empty, except for the shroud and bands. Until the Revolution the plaque was in the treasury of the Sainte-Chapelle.

Eagle of Suger. *Porphyry and silver-gilt. Mid-12th cent. A. D. Height: 16.9 ins.*

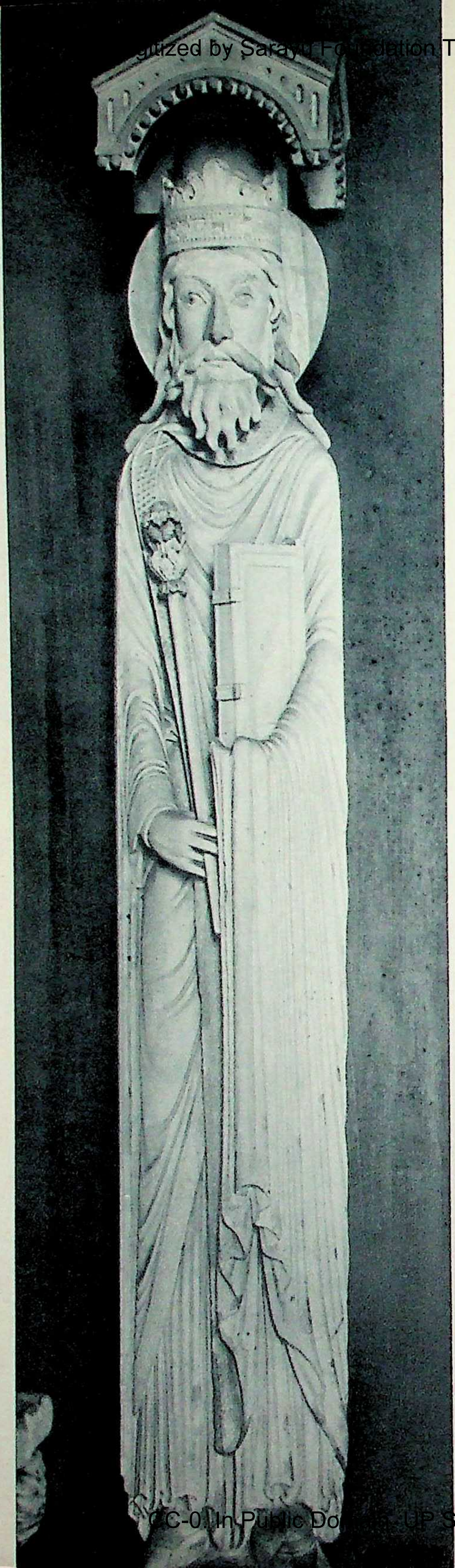
An antique porphyry vase, this was transformed by Suger. He added a bronze mount in the form of an eagle, thus making it into an ewer fit for church use.

*Right:* Reliquary. *Copper gilt and enamel. Limoges, 12th cent. A. D. Height: 10.2 ins; width: 5.1 ins.*

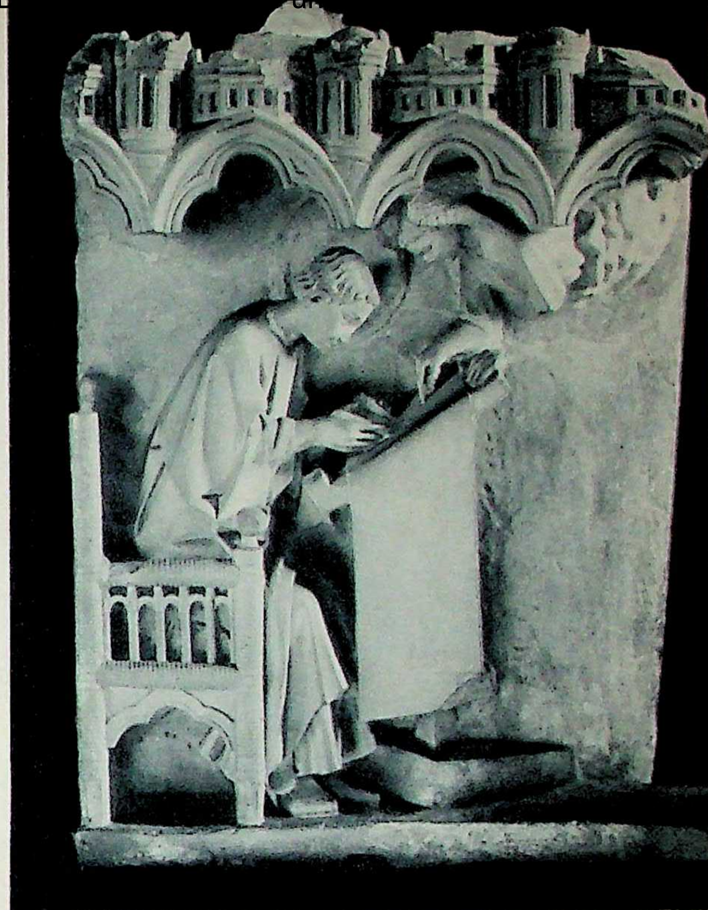
This reliquary marks a stage in the history of Limoges enamels. Hitherto figures and ornaments had been lightly engraved. Here they are deeply incised and stand out in relief. On the principal face, the Virgin is represented, sceptre in hand, enveloped in a long robe and cloak. On the lid above, a dove bearing a cross in a nimbus appears flying down towards her.











St Matthew writing at the command of an angel. *Stone. School of Chartres, mid-15th cent. A. D. Height: 25.6 ins; width: 19.7 ins.*

The saint, in high relief almost free of the wall, is shown writing beneath an arcade surmounted by the heavenly Jerusalem. His attentive, serene face, his graceful attitude and the treatment of the drapery which moulds the movement of his body without any trace of artificiality, make this a fine piece of Gothic art.




The Annunciation to the Shepherds. *Stone. Bas-relief, from Notre-Dame-de-la-Cauldre, Parthenay. School of Poitou, 12th cent. A. D. Height: 53.1 ins; width: 52 ins.*

The episode, so often portrayed by Romanesque sculptors, is here treated in picturesque style. A shepherdess with a sheep on her knees is added to the two traditional shepherds who receive the message.

King Solomon and the Queen of Sheba. *Stone. West front of Notre-Dame, Corbeil. Last quarter of 12th cent. A. D. Height, King: 93.7 ins; Queen: 89.8 ins.*

These elongated columnar statues, their human shapes hidden beneath the materials in which they are enveloped, denote the submission of Romanesque sculpture to the rhythms of architecture as much for constructional as for decorative reasons. A likeness has been noted between these statues and those of the Portail Royal at Chartres, except that here the features are more precisely individualised. Till the time of the Revolution they adorned the façade of Notre-Dame at Corbeil and throughout the nineteenth century they were housed in the abbey church of Saint-Denis.





Christ from Levaudieu. *Polychrome wood. French, School of Massif Central, second quarter of 12th cent. A. D. Height: 16.1 ins.*

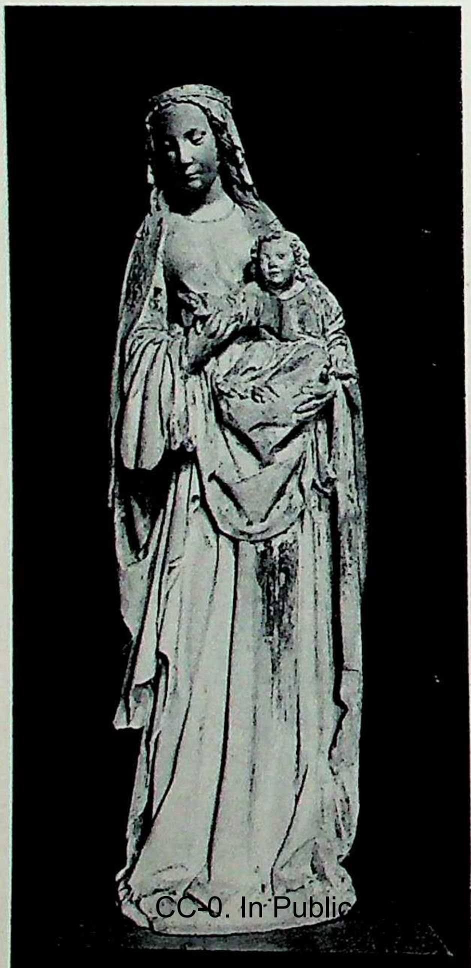
The agonised face, surmounted by a thin crown, retains poignant majesty in its suffering.

*Left:* The Courajod Christ. *Polychrome wood. French, first half of 12th cent. 61 × 66.1 ins.*

This Christ was given to the Louvre in 1895 by Louis Courajod (1841-1896). The bent body, the movement of the left arm and the inclination of the head suggest the figure belongs to a Descent from the Cross, a theme rarely treated by French Romanesque sculptors.







KING CHILDEBERT. *Painted and gilded stone. From the Abbey of Saint-Germain-des-Prés. Mid-13th cent. A. D. Height: 70.9 ins.*

This statue is considered a valuable record of costume history, although the lower part has been restored. The king is dressed in a tunic with long, narrow sleeves, gathered in at the waist by a belt ornamented with studs in the shape of small flowers. His short beard with its symmetrical ringlets and his moustache with its two declining S-shaped curves are typical of the portraiture of this period.

VIRGIN AND CHILD. *Painted stone. Rouvroy (Haute-Marne), 15th cent. A. D. Height: 62.2 ins.*

This statue from a workshop of Champagne exalts the beauty of the Virgin and Child, portraying them in a graceful, human attitude. The work represents the supreme flowering of Gothic art. The Virgin's abundant hair is covered with a light veil still bearing traces of blue, and her slightly lowered face is marked by a tender, thoughtful expression. (See detail opposite.)





GIOTTO: ST FRANCIS RECEIVING THE STIGMATA. *c. 1420. Panel, with predella: 123.6×63.8 ins.*

This picture entered the Louvre in the time of Napoleon I who removed it from the Chapel of the Campo Santo at Pisa. The saint is shown kneeling in mountainous countryside while a seraph with three pairs of wings, in the attitude of the crucified Christ, miraculously transmits the stigmata to him. Both here and in the scenes on the predella, Giotto introduces a realistic sense of life and movement far removed from the formality of Byzantine art. This is particularly noticeable in the *Sermon to the Birds* (colour plate, page 156).




GOSPEL COVER. *Gold, enamel, precious stone and niello. Maastricht, 10th - 11th cent. A. D. 15 × 12.6 ins.*

This case, executed in a Meuse workshop, came from the cathedral of Maastricht.



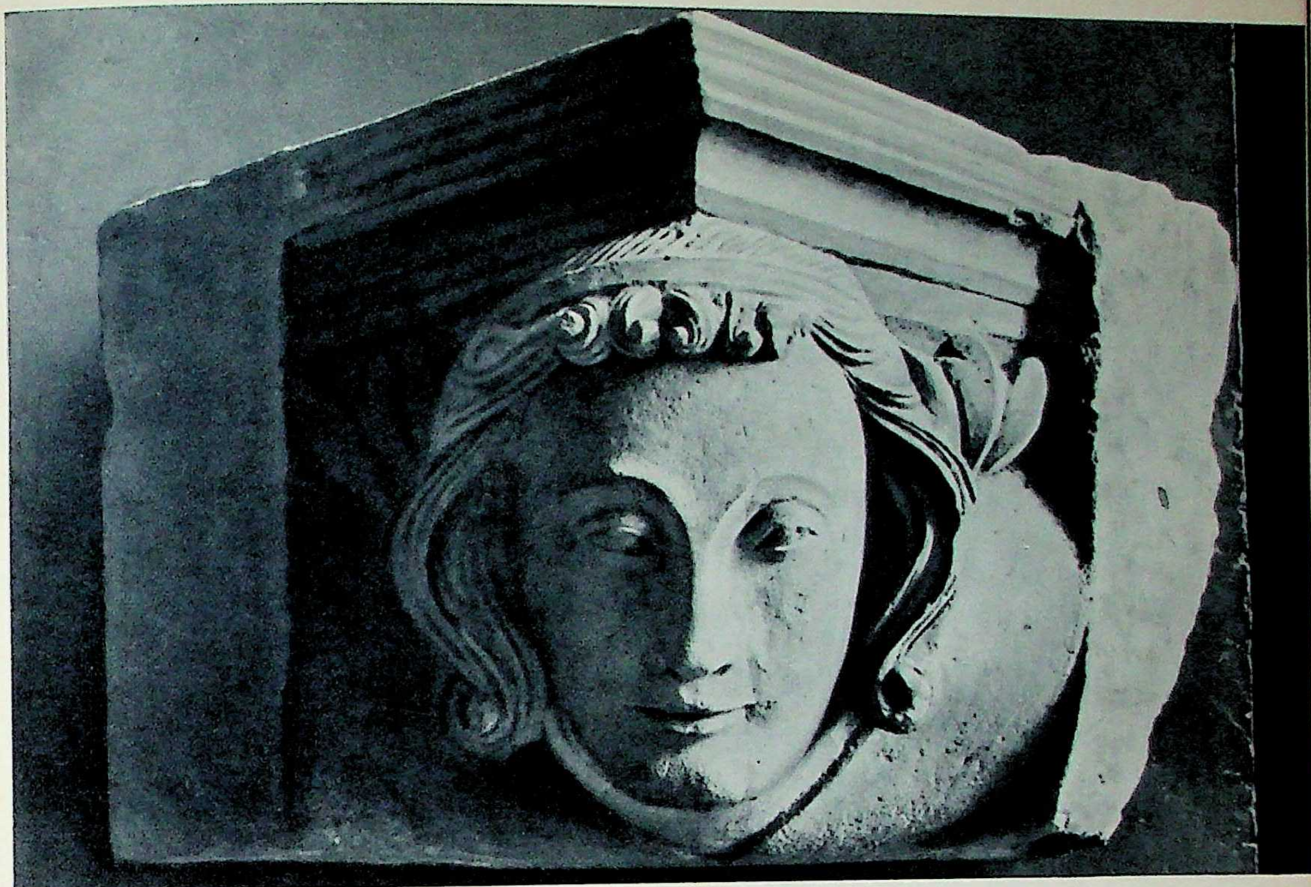
ANGEL. *Wood. French (Rheims), late 13th cent. A. D. Height: 27.2 ins.*

The sculptor of this figure was almost certainly inspired by the famous *Smiling Angel* in Rheims cathedral. It shows all the characteristics of the school of Rheims: supple body, delicate oval face with lightly downturned eyes, lips expressive of sweetness and beauty.

A KING. *Wood. School of Rheims, 13th cent. A. D. Height: 74.8 ins.*

The position of the hands show that the king originally carried a sceptre in his right, an orb in his left. He is enveloped in soft folds of drapery and his naturally expressive face is framed by lightly waved hair.





LAMP-BRACKET ORNAMENTED WITH A MAN'S HEAD. *Stone. Workshops of Saint-Denis, mid-13th cent. A. D. Height: 18.1 ins.*

The exact provenance of this bracket remains unknown.



LID OF A MIRROR: THE GAME OF CHESS. *Ivory. Paris, first half of 14th cent. A. D. Diameter: 11.8 ins.*

In the late thirteenth century, Paris became the centre of production for ivories depicting secular subjects.

*Following pages: Left:* CIMABUE: VIRGIN WITH ANGELS. *Italian, late 13th cent. A. D. Panel, 166.9×108.7 ins.*

*Right:* VIRGIN AND CHILD. *Painted stone. Ile-de-France, first quarter of 14th cent. A. D. Height: 61.8 ins.*

The melancholy charm of this Madonna is typical of the many works bordering on Mannerism produced in the region at this period.











VIRGIN AND CHILD. *Ivory. Paris, mid-14th cent. A. D. Height: 15.8 ins.*

SAINT LOUIS. *Stone. French, c. 1390. Height: 76.8 ins.*

MARGUERITE DE PROVENCE. *Stone. French, c. 1390. Height: 76.4 ins.*

These two statues come from the façade of the Quinze-Vingts, Rue Saint-Honoré, in Paris. St Louis is represented with the features of Charles V, Marguerite de Provence with those of Jeanne de Bourbon: both portraits are endowed with good-humoured realism. The king is depicted half-smiling and holds in his left hand a model of the Sainte-Chapelle.

*Following page, left:* ST MATTHEW. *Enamel. Limoges, 13th cent. A. D. 11.8×5.5 ins.*

The figure of the saint, set with precious stones, stands out in high relief against an enamel background with flowered scrolls. It was originally part of a much larger decorative composition.

VIRGIN AND CHILD. *Ivory. Paris, c. 1500. Height: 7.9 ins.*

The products of the Paris workshops of this period tend to a more picturesque style: the Child is often portrayed as a baby being fed by its mother.




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THE VIRGIN OF THE SAINTE-CHAPELLE. *Ivory. Paris, late 13th-early 14th cent. A. D. Height: 16.1 ins.*

The figure of the Virgin is lightly twisted to one side, enveloped in a large cloak with a painted border. Her playful, almost wordly expression, her smiling, half-closed eyes, long neck and young, charming face are all typical of the Manneristic tendency that marks Parisian art of the period. Note the delicate hands, the rich jewels and the elegantly styled robe.

*Preceding page, right:* CORONATION OF THE VIRGIN. *Polychrome ivory. French, third quarter of 13th cent. A. D. 11×98 ins.*

This is a masterpieces of Gothic ivory. The white robes are lined with blue and sprinkled with gold. Two cherubs complete the composition. The work compels admiration by the perfection of its craftsmanship, lifelike pose and feeling for expression. The cloaks of Christ and the Virgin are decorated with the arms of France-and-Bar.





ST JOHN. *Wood. French (Tours), mid-15th cent. Height: 55.1 ins.*
VIRGIN OF THE ANNUNCIATION. *Wood. Italian, workshop of Nino Pisano, 14th cent. A. D. Height: 71.7 ins.*

*Following page:* GIOTTO: ST FRANCIS RECEIVING THE STIGMATA, *right side of predella.*



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